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Bibliotheca Typographica

PART I

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PART II

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LIST OF CONTENTS

PART I.

I Printers and the Art of Printing - - - - - - - 1

II Typefounders' Specimen-Books and Sheets - - - 57

III Printers' Autographs, Portraits and Medals - - - 69

IV Paper, Paper-making and Watermarks - - - - 72

V Books about Books and Bibliographies - - - - 77

VI Books on Bookbinders and the binding of Books - - 187

VII Books about Manuscripts and reproductions of Illuminated Manuscripts - - - - - - - - - 201

VIII Calligraphy and Palaeography - - - - - - 227

IX First Supplement - - - - - - - - - - 243

PART II.

X Books from famous Presses (15th to 20th Century) - - 266

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77 [**DANIEL PRESS.**] **MADAN** (Falconer). The Daniel Press.

8vo, boards. The Philosopher Press, Wausau Wisconsin, 1904. **£5 5s**

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78 **DAUNOU.** Analyse des opinions diverses sur l'origine de l'Imprimerie, par Daunou, Membre de l'Institut National.

8vo, half roan. Paris, An XI (1802). **15s**

Mentioned in Bigmore and Wyman's "Bibliography of Printing."

79 **DAUNOU.** Another Copy. Bound up with:—

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80 **DELALAIN** (P.). Les Libraires & Imprimeurs de l'Académie Française de 1634 à 1793, notices Biographiques. Jean Camusat, Pierre Le Petit, Les Trois Jean-Baptiste Coignard, Bernard Brunet, Ant. Demonville.

8vo, wrappers. Paris, 1907. **15s**

81 **DELALAIN** (Paul). L'Imprimerie et la Librairie à Paris de 1789 à 1813. Renseignements Recueillis, Classés, et accompagnés d'une Introduction.

Illustrated with three folding maps of Paris.

8vo, wrappers. Paris, 1899. **15s**

82 **DELALAIN** (Paul). Etude sur le Libraire Parisien du XIIIe au XVe siècle d'après les documents publiés dans le Cartulaire de l'Université de Paris.

8vo, wrappers. Paris, 1891. **£1 10s**

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83 **DELALAIN** (Paul). Etude sur les Annales Typographiques, recueil bibliographique ayant paru de 1759 à 1763.

8vo, wrappers. Paris (1910). **5s**

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4to, wrappers. London, Bibliographical Society, 1910. **£1 1s**

93 [**DIJON.**] **OURSEL** (C.). Notes sur le Libraire et imprimeur Dijonnais Pierre I. Grangier. A propos d'une édition inconnue du computus novus de Pierre Turrel.

8vo, wrappers. Autun, 1906. **10s 6d**

Presentation copy and autograph letter from the author.

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97 **DUFF** (E. Gordon). The Printers, Stationers and Bookbinders of London and Westminster in the Fifteenth Century. A Series of Four Lectures delivered at Cambridge in the Lent Term, MDCCCIC.

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Numerous plates, some in colours. 4to, boards. Leipzig, 1840. **£1 5s**

104 [**FINLAND.**] **NOHRSTROM** (Holger). Boktryckarmärken i Finland. With reproductions of printers' marks.

4to, wrappers, Helsingfors, 1925. **16s**

One of 250 copies.

105 **FLEURON (THE).** A Journal of Typography, edited by Oliver Simon. No. 1. (Printed in Garamond Type).

With numerous illustrations, some in colours.

4to, cloth back, paper boards. London, 1923. Out of print and scarce. **£4 4s**

This handsome volume represents an effort on the part of a group of English typographers and artists to apply the principles of design and common-sense to printing of to-day. The contents of this number include an article on printers' ornaments and arabesques by Francis Meynell and Stanley Morison, richly illustrated in line and collotype and amply documented: An appreciation of T. J. Cobden Sanderson, by William Rothenstein, an article on initial letters by Percy Smith, illustrated with 100 examples, a review of the work of C. Lovat Fraser as an illustrator, by Holbrook Jackson: A Treatise on the development of the Title-page by the editor, Mr. Oliver Simon.

106 **FLEURON (THE).** No. 1. **EDITION DE LUXE.**

4to, buckram, g. e. London, 1923. Out of print and scarce.

[Sold.]

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107 **FLEURON (THE).** A Journal of Typography, edited by Oliver Simon. No. 2. (Printed in Baskerville Type).

With numerous illustrations, a number in colours.

4to, cloth back, paper boards. London, 1924. Out of print and scarce. [Sold.]

The Second Issue is an exceedingly original number, for besides a fully illustrated article by the well-known art-critic, Meier-Graefe, on the work of E. R. Weiss, as book illustrator and typographer, there is a notable article by Mr. D. B. Updike on the problem of design in printing. Mr. Morison's article supplies a detailed and documented study of the relation of capitals to lower case letters. The work of a distinguished French publisher, Edouard Pellatan, is described by Pierre Gusman with a complete Bibliography. There is also a Bibliography and a description of the Ashendene Press, including a beautiful specimen page expressly printed at the Press for this article written by Mr. Newdigate.

108 **FLEURON (THE).** No. 2. **EDITION DE LUXE.**

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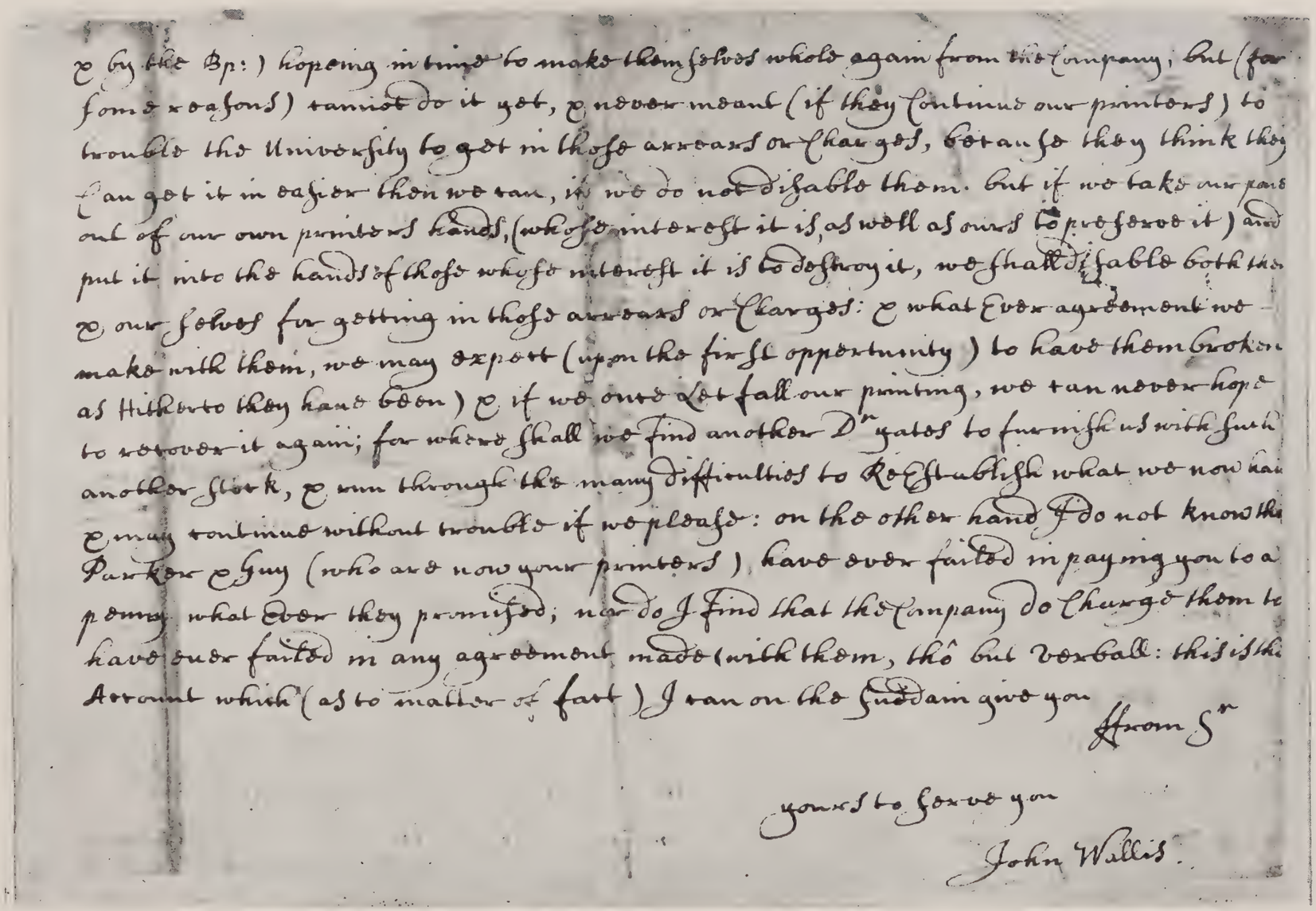
PLATE I.

Frontispiece and Title-page from
FOURNIER'S FAMOUS MANUEL TYPOGRAPHIQUE.
Two volumes.
Paris, 1764-1766.
See Item No. 116.



& by the Bp:) hoping in time to make themselves whole again from the Company; but (for some reasons) cannot do it yet, & never meant (if they continue our printers) to trouble the University to get in those arrears or charges, but as they think they can get it in easier than we can, if we do not disable them. But if we take our pains out of our own printers hands, (whose interest it is, as well as ours to preserve it) and put it into the hands of those whose interest it is to destroy it, we shall disable both them & our selves for getting in those arrears or charges: & what ever agreement we make with them, we may expect (upon the first opportunity) to have them broken as Hitherto they have been) & if we once let fall our printing, we can never hope to recover it again; for where shall we find another Dr yates to furnish us with such another stock, & run through the many difficulties to Re-establish what we now have & may continue without trouble if we please: on the other hand I do not know the Parker & Guy (who are now your printers) have ever failed in paying you to a penny what ever they promised; nor do I find that the Company do charge them to have ever failed in any agreement made (with them, tho but verball: this is the Account which (as to matter of fact) I can on the suddain give you

Sr

yours to serve you

John Wallis.

JOHN WALLIS.

Autograph Letter Signed on the History of Printing in Oxford, 1691.

(Facsimile shows conclusion of letter.)

See Items Nos. 252 and 448.

PLATE II.

109 **FLEURON (THE).** A Journal of Typography, edited by Oliver Simon. No. 3. (Printed on Abbey Mill antique laid paper).

With numerous illustrations, a number in colour.

4to, cloth boards. London, 1924. Out of print. **£2 2s**

This issue contains very interesting articles; on D. B. Updike and the Merrymount Press, by W. A. Dwiggins. Albert Rutherston, by Randolph Schwabe, with a bibliography by T. Balston. The chancery types of Italy and France, by A. Johnson and Stanley Morison. The Amateur and Printing, by Harold Child. The development of the book, by P. Angoulvent. Contemporary printers—1. Stanley Morison, by Frank Sidgwick. Czechoslovakian printing, by Method Kalàb. And Modern styles in English music printing, by Hubert Foss.

110 **FLEURON (THE).** No. 3. **EDITION DE LUXE.**

4to, full buckram, t. e. g. London, 1924. Out of print and scarce. **£3 3s**

Edition de Luxe. One of 115 limited copies on Kelmscott hand-made paper. This edition contains extra portraits of Mr. D. B. Updike and Mr. Stanley Morison, reproduced from a drawing by William Rotherstein (signed by the artist), a Christmas card designed by Albert Rutherston, and a music cover printed at the Industrial Printing Works, Prague, with a design by H. Boettinger.

111 **FLEURON (THE).** A Journal of Typography, edited by Oliver Simon. No. 4. (Printed on Abbey Mill antique laid paper).

With numerous illustrations, a number in colour.

4to, cloth boards. London, 1925. Out of print. **£1 1s**

This issue is particularly interesting, as it contains, amongst others, an article "On the Works of Bruce Rogers, by F. Warde," and a list of books with the mark of Bruce Rogers. One on Robert Bridges, George Moore, Bernard Shaw, and Printing, by Holbrook Jackson. A study on the Typographical work of Percy Smith, by Frank Sidgwick. Script Types, by Stanley Morison. Contemporary Printers : 2. Emery Walker, by Bernard Newdigate.

112 **FLEURON (THE).** No. 4. **EDITION DE LUXE.**

With numerous illustrations, a number in colours.

4to, full buckram, t. e. g. London, 1925. Out of print and scarce. **£3 3s**

Edition de Luxe. One of 120 limited copies on Kelmcott hand-made paper. This edition contains an extra portrait of Mr. Emery Walker, an additional collotype illustration to Mr. Morison's article, and a further illustration of interest and importance.

113 **FLEURON (THE).** A Journal of Typography, edited by Stanley Morison. No. 5. (Printed in Barbou type).

With more than 60 illustrations, some in colours.

4to, cloth. Cambridge, 1926. **£1 1s**

Contents : The Work of Karl Klingspor, by Julius Rodenberg. J. E. Laboureur, Illustrator, by Paul Istel (with a List of Works illustrated by J. E. Laboureur). William Bulmer, by H. V. Marrot. Towards an Ideal Italic, by Stanley Morison. The ' Garamond ' Types : A study of XVI and XVII century sources, by Paul Beaujon.

113A ——— The same. **Edition de Luxe.** Out of print and scarce. **£6 6s**

113B **FLEURON (THE).** No. 6. Cambridge, 1928. **£1 1s**

113C ——— The Same. **Edition de Luxe.** **£4 4s**

115 [**FOSTER** (John).] **GREEN** (Samuel Abbott). John Foster, the earliest American engraver and the first Boston Printer.

With 13 interesting plates.

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(SEE ILLUSTRATION, PLATE No. I). **£14 14s**

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8vo, boards. London, 1799. **18s**

120 **FUEHRER DER DEUTSCHEN BUCHKUNST.** Sonderdruck des Archivs für Buchgewerbe und Gebrauchsgraphik. Herausgegeben vom Deutschen Buchgewerbeverein unter Mitwirkung der Akademie für Graphische Künste und Buchgewerbe zu Leipzig.

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121 **FUEHRER DER DEUTSCHEN BUCHKUNST.** Together with a list of the exhibitors. Two parts.

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Folio, wrappers. Leipzig, 1924. **£1 1s**

122 [**GAINE** (Hugh).] The Journals of Hugh Gaine, Printer. Edited by P. L. Ford.

With portrait of Hugh Gaine, and 15 illustrations.

2 vols. in 1, royal 8vo, half morocco, t. e. g. New York, 1902. **£2 10s**

One of 350 copies.

123 [**GALLIOT DU PRÉ.**] **DELALAIN** (Paul). Notice sur Galliot du Pré Libraire Parisien de 1512 à 1560.

With illustrations. 8vo, wrappers. Paris, 1890. **10s 6d**

124 [**GARAMOND.**] **IVINS** (W. M.). A Note on Claude Garamond, Punch-cutter and type-founder.

Private Presses in England, A Chapter from Holbrook Jackson's "The Eighteenth Nineties." Printed in Red and Black.

Royal 8vo, wrappers. Philadelphia (Lanston Monotype Machine Company), 1923. **£1 10s**

125 [**GARAMOND.**] **PAILLARD** (Jean). Claude Garamond. Graveur et Fondeur de lettres. Etude historique, imprimé avec les nouveaux caractères gravés et fondus par M. Ollière & Cie.

12mo, wrappers. Paris, 1914. **£2 2s**

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Together with:

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In the second Notice, Gillé speaks to us of his father the engraver, Louis XV, Fournier, Bodoni, Didot, Léger, Gando, Molé, Vafland also gives all sorts of valuable information with regard to the type-founders of the Provinces.

Gillé describes at length his work, inventions and the perfection which he attained in the art of alloy, his notes in music, his maps, etc., all documents of importance for the history of printing.

127 [**GOUDY.**] **SCOTT** (Temple). Goudy, an address by Temple Scott at a meeting of the American Institute of Graphic Arts on May 22nd, 1923.

Small 8vo, boards. Mount Vernon, N.Y. (Privately printed), 1923. **12s 6d**

One of 400 copies printed from monotype (Goudy) Garamond.
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128 [**GRANJON** (Robert).] **(M. SABBE** and **M. AUDIN.)** Les Caractères de Civilités de Robert Granjon, et les Imprimeurs Flamands.

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8vo, wrappers. Mahon, 1897. **13s 6d**

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Royal 8vo, 4 pp., wrappers. Paris, N.D. **10s 6d**

Presentation copy from the Author.

131 [**GUTENBERG.**] **GAMA** (J. P.). Esquisse Historique de Gutenberg.
8vo, wrappers. Paris, 1857. **10s 6d**

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8vo, half morocco, t. e. g. London, 1882. **£3 3s**

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8vo, boards. Boston, 1871. **£1 5s**

135 [**GUTENBERG.**] **SCHAAB** (C A.). Die Geschichte der Erfindung der Buchdruckerkunst durch Johann Gensfleisch, genannt Gutenberg zu Mainz. With portraits.
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Ce récit fidèle, écrit par Fr. Dingelstedt, est ici traduit de l'allemand en françois par Gustave Revilliod.
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142 **HAEBLER** (K.). The Early Printers of Spain and Portugal.

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143 **HAEBLER** (K.). Typographie Ibérique du quinzième siècle. Reproduction en facsimile de tous les caractères typographiques employés en Espagne et en Portugal jusqu' à l'année 1500. Avec notices critiques et biographiques. With 87 full-page plates of types.

Folio, half morocco. The Hague, 1902. **£15 15s**

A MAGNIFICENT WORK ON THE PRINTERS OF SPANISH AND PORTUGUESE INCUNABULA.

144 **HAEBLER** (K.). Geschichte des Spanischen Frühdruckes in Stammbäumen. With 489 illustrations showing the different types used by Spanish printers in the fifteenth century.

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146 **HANSARD** (T. C.). Typographia; an Historical Sketch of the Origin and Progress of the Art of Printing; with practical directions for conducting every department in an office. With a description of stereotype and lithography.

Illustrated with numerous engravings, portraits, and Bibliographical Notices.

Thick 8vo, half bound. London, 1825. **£1 15s**

147 **HART** (Horace). Notes on a Century of Typography at the University Press, Oxford 1693-1794. With annotations and Appendixes.

4to, half bound. Oxford, University Press, 1900. **£10 10s**

The above consists almost entirely of reproductions of Printers' specimens issued from the Oxford Presses of long ago.

Only 150 copies were privately printed.

148 **HASSELQUIST** (A.). Boktryckstyper under XV till XIX Arhundradet. Kort ofversikt af Boktryckstypernas utveckling och Allmanna former.

With 27 full-page reproductions of printing specimens, of English, French, German and Italian typographers, and early illustrations of printing scenes. Also numerous illustrations in the text.

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149 **HELLER** (Joseph). Leben Georg Erlinger's Buchdruckers und Formschneiders zu Bamberg.

Bamberg, 1837.

CEFFCKEN (Dr. Johannes). Lübeck in der Mitte des sechszehnten Jahrhunderts.

Lubeck, N.D.

Bound together in 1 vol. with numerous other items on printing from the Centralblatt für Bibliothekswesen.

8vo, half morocco. Leipzig (19—). **£4 10s**

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Square 8vo, wrappers. 1927. **5s**

151 [**HESDIN.**] **CLAUDIN** (A.). Les origines de l'Imprimerie à Hesdin-en-Artois (1512-1518).

8vo, wrappers. Paris, 1891. **£1 1s**

152 **HUMPHREYS** (H. Noel). A History of the Art of printing, from its invention to its wide-spread development in the middle of the 16th century. Preceded by a short account of the origin of the Alphabet, and the successive methods of recording events and multiplying MS. books before the invention of printing.

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Oxford: Wallis (John)—*continued.*

time while Arch. Bp. Laud lived it was in part observed) hath since been wholly neglected, and they give us none upon that account.

"There was at the same time an agreement between the University and that Company for 3 years in behalf of the Company, the Ks. printers and Mr. Norton with a Covenant to renew at the end of that 3 years. Whereby the University agreed to forbear the printing of certain Books: and the Company to pay 200£ a year for such forbearance: which 200£ was (by agreement amongst themselves) to be raised in a certain proportion, viz. (so much by the Company, so much by Ks. printers, and so much by Mr. Norton), but as to this partition between themselves, the University was not concerned, this 200£ was paid for the first 3 years and the agreement renewed, (with like Covenants) for another 3 years and observed I think for some time: but the Wars coming on, the University did still forbear printing, but the Stationers gave us no money, and thus it continued till about the year 1653, nor would the Company be prevailed with, either to renew their old agreement, or enter into any new one to that purpose: but did Injoy the benefit of any forbearance without giveing us any Consideration for it.

"The University hereupon gave leave to their printers (Leichfield and Hall) to comprint with these divers beneficiall books which presently brought them to seek terms of agreement, (that being the only means to bring them to reason), and it was then agreed to forbear, they paying the rent of 120£, which fall of rent was agreed to, upon their great complaint of poverty and trade: After the return of K. Ch. 2d. Dr. Bayly (when he was Vice-Chancellor) brought it up to the old rent of 200£, and so it was continued for some while. When the University dissolved their power on Dr. Fell (since Bp. of Oxford) and some others they continued the like agreement with the Company (in behalf of themselves and those others concerned with them) which continued for some time longer, but after a while the Ks. printers of Bibles (presumeing that we had not stock enough to Comprint Bibles with them) broke off the agreement and would not pay them their proportion no longer, bidding us print bibles, if we pleased, they would give us nothing to forbear. Meanwhile the Company and Mr. Norton (being well aware that we might with a little stock be able to do them a prejudice, by printing gramers, almanacks and schoolbooks) were willing to continue their agreement as to their proportions, whereupon the Bishop and Dr. Yates (continuing to pay us 200£ as before) did agree with the Company and Mr. Norton (for so much as their proportion came to), but did bear the Loss (out of their own purse) of that which the Ks. printers were to pay: and this for divers years before they could put themselves into a Capacity of printing Bibles. After some years Dr. Yates brought into the stock (as I have been told) a stock of 4 or 5 thousand pounds, which did enable them to get upon the printing of Bibles, thereupon the Bp. and he printed a Bible in 4to which the Ks. printers being aware of, did print another Just in the same volume and sold it to Loss, and did Lose by it (as themselves did acknowledge) about 500£ designing thereby to break our design in printing by forcing ours to sell so cheap as to Lose by it, or els to have the bibles Lay upon their hands unsold, whilst themselves would make themselves whole by getting a higher price upon Bibles in other Volums and thus they threatned to do with whatsoever volums we should print; presumeing that we were not in a capacity to print in all volums, the Bp. and Dr. Yates finding themselves thus overreached, found it necessary to take in with them some London Booksellers, as well for the better vending of books which did already lay upon their hands as for the increase of their stock that they might be in a Capacity to print in other volumes also: which did effectually Counterwork that design. Hereupon they first took in Moses Pit and one other, but finding this not enough to do the work, they further took in Mr. Parker and Mr. Guy, those took of all the books which the Bp. and Dr. Yates had lying upon their hands, and did effectually set upon print-

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Oxford: Wallis (John)—*continued.*

ing the bible in several volumes. With so much strugling it was (and with at great Charges) before we could get into a capacity of printing bibles without great Loss. . . . Their next attempt was by setting a multitude of presses to work to print vast numbers and by selling them cheap to break our printers so that now the Contest was whether (who) should print most and sell cheapest: whereby the price of bibles (for the advantage of the publick) was brought down to Less than half of what they were before sold at: and many hundred thousands of Bibles printed and sold more than otherwise would have been and our own people at home and abroad (in our own plantations) furnished from hence; which before were wont to be furnished (in vast numbers) from Holland (where Bibles were printed far more than in England, because cheaper) for the Ks. printers did not now print and sell fewer Bibles (by reason of our Comprinting), but only they sold them cheaper. Their next attempt on us was by a long suit in Chancery, for 2 or 3 years, to the charges of a great many hundred pounds (born as before partly by the University, partly by the Bp., and partly by our printers), wherein (we thought) the Ld. Keeper North bore very hardly upon us (and was afterwards convinced that he had done so). But did at length admit us to a tryall at Comon Law. . . . After this they vexed us with 2 suits at Comon Law, one in the name of the Ks. printers, the other in the name of the Company; to which we were forced at great charges to put in Pleas: and have it argued at the Barr divers times; but finding the Court inclinable to do us right, they have (by delatory proceedings) kept it from Judgment and the suits, are still depending. They then prevailed with the Bp. of Oxford to separate the interests, and whereas before . . . they had let the whole to our printers at 200£ and left it with them to agree with the Company upon the point of forbearance." Etc., etc.

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Bigmore and Wyman, *Bibliog. of Printing*, vol. 3; 5.

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Vinçard (B.)—*continued.*

grammaticale de la langue française et de la ponctuation. Un traité sur les objets dont on tire une substance propre à faire le papier, les grandeurs, qualités, et poids des rames, les avantages du mécanisme des presses et l'emploi des rouleaux, enfin, ce que le typographe ne doit pas ignorer.

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II

A REMARKABLE COLLECTION OF UNUSUAL TYPEFOUNDERS' SPECIMEN BOOKS AND SHEETS

(Arranged Chronologically)

" ONE OF THE MOST IMPORTANT BOOKS IN THE HISTORY OF LETTER DESIGN."

378 **TORY** (Geoffroy). Champ Fleury. Auquel est Contenu l'Art et Science de la Deue et Vraye Proportion des Lettres Attiques, Qu'on dit Autrement Lettres Antiques et Vulgairement Lettres Romaines, Proportionnées Selon le Corps et Visage Humain.

Title-page surrounded by the famous woodcut border and bearing Tory's device of the " Pot Cassé." With numerous woodcut initial letters, delightfully designed and engraved by Tory.

Small folio, calf. Paris, Geoffroy Tory, 1529.

(SEE ILLUSTRATION OVERLEAF). **£250**

A magnificent copy of one of the finest French books of the 16th Century. The Champfleury owed its origin to " a letter of ancient form which I had not long since made for Maître Grolier," etc. The composition of that work is given to us by the author himself, in the form of a table of contents at the beginning.

This whole work is divided into three books.

In the first book is contained the exhortation to establish and ordain the French tongue by fixed rule for speaking elegantly, in good and sound French diction.

In the second is treated the invention of the Attic letters, and the proportionate coincidence thereof with the natural body and face of the perfect man. With several happy inventions and reflections upon the said Attic letters.

In the third and last book all the said letters, in their alphabetical order, are drawn and proportioned in height and width according to their proper formation and correct pronunciation, both Latin and French, as well in the ancient as in the modern manner.

In two sheets at the end are added thirteen different fashions of letters, to wit, Hebrew, Greek, Latin, French, and these latter in four fashions, which are:— " cadeaulx," " forme," " bastarde," and " tourneure." Then follow the Persian, Arabic, African, Turkish, and Tartar letters, which have, all five, one and the same type of alphabet. After these are the Chaldaic, the " goffes," which are otherwise called " Imperial and Bullatic," the Fantastic letters, the Utopian letters, or as one may say, Voluntary, and lastly, the floriated letters. With instructions for making ciphers of letters for golden rings, for tapestries, stained-glass windows, paintings, and other things, as need may arise.

The third book is the important part of Tory's work. Laying theory aside, he

(Continued over)

CHAMP FLEVRY.

Auquel eſt contenu Lart & Science de la deue & vraye Proportiõ des Lettres Attiques, quõ dit autremẽt Lettres Antiques, & vulgairement Lettres Romaines proportionnees ſelon le Corps & Viſage humain.

Ce Liure eſt Priuilegie pour Dix Ans Par Le Roy noſtre Sire, & eſt a vendre a Paris ſus Petit Pont a Lenſeigne du Pot Caſſe par Maiſtre Geofroy Tory de Bourges / Libraire, & Autheur du dict Liure. Et par Giles Gourmont auſſi Libraire demourant en la Rue ſainct Iaques a Lenſeigne des Trois Coronnes.

PRIVILEGIE POVR DIX ANS.

Tory. Champfleury. Paris, 1529. First Edition.
(See Item No. 378).

Typefounders' Specimens—*continued.*

Tory (Geoffroy)—*continued.*

there gives us the exact design of the letters of the alphabet and the method of executing them. He does not overlook, moreover, this essential fact—that the designer of letters and the printer ought before all else be grammarians in the ancient meaning of the word; and at the same time that he gives us the shape of a letter, he instructs us as to its value and pronunciation. It is at this point that Tory's book becomes especially interesting to us: he passes in review the pronunciation in vogue in each of the French provinces, or nations, as they were called then. One after another they appear before us, with their special idioms, which have become mere myths to-day—Flemings, Burgundians, Lyonnais, Forésiens, Manseaux, Berrichons, Normans, Bretons, Lorrainers, Gascons, Picards, and even Italians, Germans, English, Scotch, etc. His observations do not stop at the somewhat mixed idioms of the men, but extend to the more individual language of the women.

In the first half of the sixteenth century the Roman letter again asserted itself, and Gothic characters were no longer the exclusive use of French printing-houses. This was due largely to the influence of that singular genius, Geoffroy Tory of Bourges, "who was at the forefront of all progress made in books, in the second quarter of the sixteenth century." He was at once poet, translator and critic, artist and workman, dreamer and reformer. He had been a traveller in Italy and was deeply moved by the Renaissance spirit. He wrote, printed and published books; he designed type in which to print them, and ornaments with which to adorn them. He reformed French orthography. He was a prime mover in introducing Roman types and made innovations in the arrangement of title-pages. In short, he was a kind of divine jack-of-all-trades. His famous Champfleury, begun in 1523, was published in 1529. It is one of the most important books in the history of letter design; and Tory was rewarded in 1530 for its production with the title of *imprimeur du roi.* Almost every one of his publications was charming, and his decorations for them, and for the books of other printers, the last word in distinction. Tory is important to us because of his part in fostering the fashion for Roman letters, thereby displacing Gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla. Epitaphs are notoriously untrustworthy, but even making due allowance for that, we may well stand abashed at a person who was recorded as an "accomplished Scholar in both Latin and Greek, most devoted Lover of Letters, very expert Printer and learned Author, inasmuch as he wrote elegant Distichs on the parts of the House, composed some humorous Epitaphs in Latin in very ancient Style, translated Treatises of Xenophon, Lucian, and Plutarch from Greek into French, taught Philosophy at Paris in the College of Burgundy, was the first Man to discuss seriously the Art of Printing, described the Forms of the Letters, or Characters, of the Alphabet, taught Garamond, Chief of Engravers, and always performed the Duties of a good Man." Tory was born about 1480, and died in 1533.

An English translation of the "Champfleury," by George B. Ives, printed by Bruce Rogers, has just been issued to its members by the Grolier Club of New York in 390 copies.

Typefounders' Specimens—*continued.*

378A **TORY** (Geoffroy). L'Art et science de la vraye proportion des Lettres, Attiques ou Antiques, autrement dictes, Romaines, selon le corps et visage humain, avec l'Instruction et manière de faire chiffres et lettres pour bagues d'or, pour tapisserie, vitres et painctures. Item de treize diverses façons de lettres, d'avantage la manière d'ordonner la langue Française par certaine règle de parler élégamment en bon et plus sain langage François que par çydeuant.

Par Maître Geoffroy Tory de Bourges.

Small 8vo, French levant morocco, inside dentelles, g. e.

On les vend à Paris, à l'enseigne sainct Martin, Rue sainct Jacques, par Giuant Gaultherot, 1549.

(SEE ILLUSTRATION, OPPOSITE). **£75**

The rare Second Edition of the Champfleury, which contains most of the woodcuts engraved by Tory for the First Edition. "The Champfleury is one of the important books in the history of letter design. Tory is important to *us* because of his part in fostering the fashion for roman letters, thereby displacing gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla." (Updike, *Printing Types.*)

THE FIRST BOOK PRINTED WITH THE FIRST TYPES ACTUALLY CAST IN PORTUGAL.

379 **VILLENEUVE** (J. de). Primeira origem da Arte de imprimir dada a luspellos primeiros characteres.

4to, calf, gilt, inside dentelles. Lisbon, J. A. Da Sylva, Impressor de Academia Real, 1732.

(SEE ILLUSTRATION, OPPOSITE PAGE 62). **£52 10s**

The first book printed with the first types actually cast in Portugal; not mentioned by Updike or Bigmore and Wyman.

A SPECIMEN BROADSHEET OF THE FIRST TYPES EVER CAST IN PORTUGAL.

380 **VILLENEUVE** (J. de). Os Characteres, que João de Villeneuve formou para serviço da Academia Real da Historia Portugueza.

Broadside, folio. (Lisbon, circa 1732). **£15 15s**

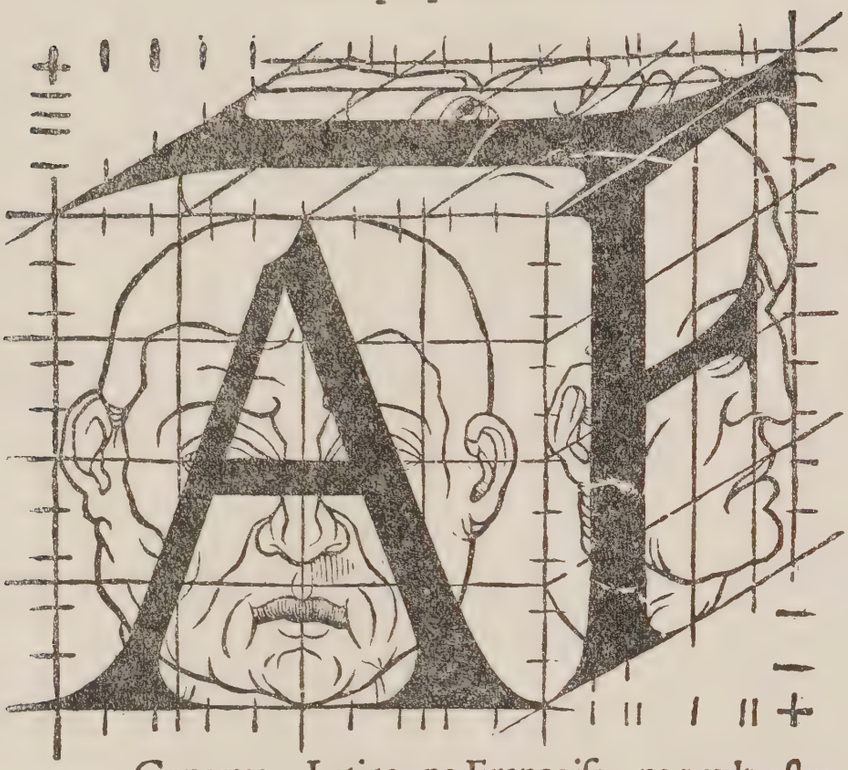
381 **ERNESTI** (I. H. G.). Die woleingerichtete Buchdruckerey mit 121 Teutsch-Lateinisch-Griechisch und Hebräischen Schriften . . . mit accurater Abbildung der Erfinder der Kunst, etc.

With engraved frontispiece and portraits.

Oblong 4to, half vellum. Nurenberg, 1733. **£8 10s**

Updike, *Printing Types*, Vol. I., pp. 152-153, gives a full description "of this work in which types and printing of the period are covered even more fully."

De la proportion des lettres



Græcque. Latine, ne Françoiſe, ne peult eſtre.
Car en chacune ſyllabe qu'on ſçauroit dire ya
A. pour le moins vne vocale, Et bien ſouuent vne ſyl-
labe, pareillement vne diction, ſans aultre lettre, eſt
faicte d'une deſdictes vocales, qui ſont cinq en nó-
E. bre, c'eſt a ſçauoir. A, E, I, O, V. Exemple de A, ſeul
faiſant vne ſyllabe, Amen. Faiſant vne diction. Ne
I. *diſceſſeris à me*, Exemple en françois dudict A, ſeul
en ſyllabe & en diction. Acouſtuméz a biẽ dire &
bien faire. Exemple de le E, faiſant ſyllabe luy ſeul
& dicti on, *Etiam, eia, è regione*. Exemple en Fran-
çois quand il eſt ſeulement en ſyllabe. Eſtiene eſt
Terence. en eſmoy. Exemple de le I, faiſant ſyllabe & di-
ction. *Item. Ibo. I, Terentius in Andria, I, præ, ſequar.*

From Geoffroy Tory's La Vraie Proportion des Lettres.
Paris, 1549.
(See Item No. 378a).

Typefounders' Specimens—*continued.*

IN OLD FRENCH DARK BLUE MOROCCO.

382 **GANDO** (Nicolas). Epreuves des Caractères de la Fonderie de Nicolas Gando. With four folding specimen plates.

Recueil d'Ornemens qui comprennent les differentes combinaisons des Vignettes de la Fonderie de N. Gando.

With large folding plate.

In one volume, 4to, old French dark blue morocco, a fine gilt border round sides of " dentelle " design, introducing flower-sprays, roundels and dots, gilt panelled back, g. e., gilt-starred end leaves. Paris, 1745.

(SEE ILLUSTRATION, FRONTISPIECE). **£85**

IN OLD FRENCH CRIMSON MOROCCO.

383 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie par Fournier le Jeune. With Frontispiece, folding plates and 250 pp. of specimen-types of characters, vignettes, music, etc.

A Remarkable Copy, probably unique, on thick paper, and printed on one side of the page only. Bound in original 18th Century French crimson morocco, gilt lines on sides, blind stamped centre ornament, full gilt floral back, g. e. (Derome style).

Small 8vo. Paris, 1764.

(SEE ILLUSTRATION, OPPOSITE PAGE 64). **£63**

Rare. Not listed in Updike. Catalogued in Bigmore and Wyman, Vol. I., p. 227. In addition to numerous charming designs for vignettes and fleurons, there are some fine examples of music-types. Updike says of him, apropos of this: " His part in the improvement of music types (which I do not touch upon), in which composers like Rameau supported him, was very considerable, and in spite of bitter opposition by the Ballard family, who held a sort of monopoly as music-printers, the King named him, in 1762, his supernumerary printer for music."

384 **FOURNIER** (le Jeune). Les Caractères de l'Imprimerie par Fournier le Jeune. With frontispiece, folding plates and 250 pp. of specimen-types of characters, vignettes, music, etc.

Small 8vo, old boards. Paris, 1764.

(SEE ILLUSTRATION, OPPOSITE PAGE 64). **£15 15s**

385 **FOURNIER** (le Jeune). Discours sur l'Imprimerie.

With 10 pages of Fournier le Jeune's Type Specimens, also some other interesting specimens of Greek, Hebraic, Armenian, Syriac, and other Oriental types, specially printed for this book.

This is contained in " Petity-Bibliothèque des Artistes et des Amateurs," which contains 300 pages on printing.

3 vols., 4to, old mottled calf. Paris, 1766. **£10 10s**

Not cited by Updike, *Printing Types.*

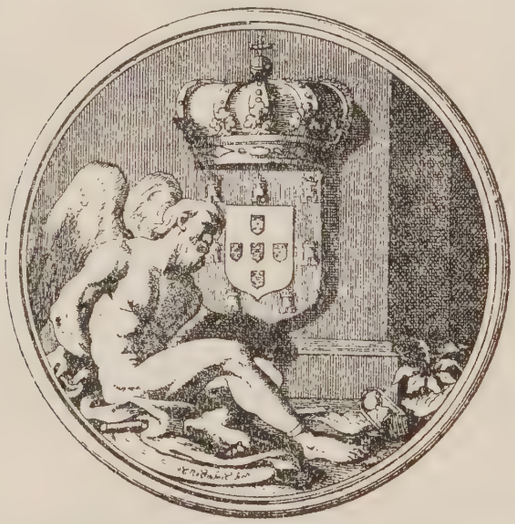
PRIMEIRA ORIGEM DA ARTE

DE IMPRIMIR

DADA A LUS PELLOS PRIMEIROS

CHARACTERES

que Joaõ de Villeneuve formou para ſerviço da Academia Real da Historia Portugueza.
dedicada a el REY Dom JOAÕ V
ſeo Auguſtiſſimo Protector.



LISBOA OCCIDENTAL.
Na Officina de Joseph Antonio Da Sylva,
impreſſor da Academia Real.
MDCCXXXII.

Title-page from
Villeneuve's Primeira Origem da Arte de Imprimir.
Lisbon, 1732.
(See Item No. 379).

Typefounders' Specimens—*continued.*

386 **ENSCHÈDÈ** (J.). Proef van Letteren welke gegooten worden in de Nieuwe Haerlemsche Lettergietery van J. E.
With one folding and six other plates.
8vo, original calf. (Haarlem), 1768.
(SEE ILLUSTRATION, PLATE No. III). **£18 18s**

Fine copy.

The book includes some fine specimens of types of all sizes, the smallest and black-letter types being exceptionally well cut. The specimens also comprise music, vignettes, borders, ornamental capitals, etc. Mentioned in Bigmore and Wyman, Vol. I., p. 202.—"This is a very interesting and fine specimen book of all the characters then in the Enschédé foundry. It contains finely-engraved copperplate portraits of the printer, J. Enschédé; Junius, the propagator of the Koster legend; another of the celebrated type-cutter Fleischman; and one of Koster, all being by C. van Noorde."

Updike also mentions the book, and reproduces specimens in his "Printing Types."

One of the most important type specimen books, as the Enschédé firm (which is still in existence), amalgamated the finest of the punches and matrices produced in the Netherlands from the earliest period.

387 **FOURNIER** (le Jeune). Les caractères de l'Imprimerie.
Large Paper Copy.
8vo, original printed wrappers. Paris, 1769. **£5 5s**

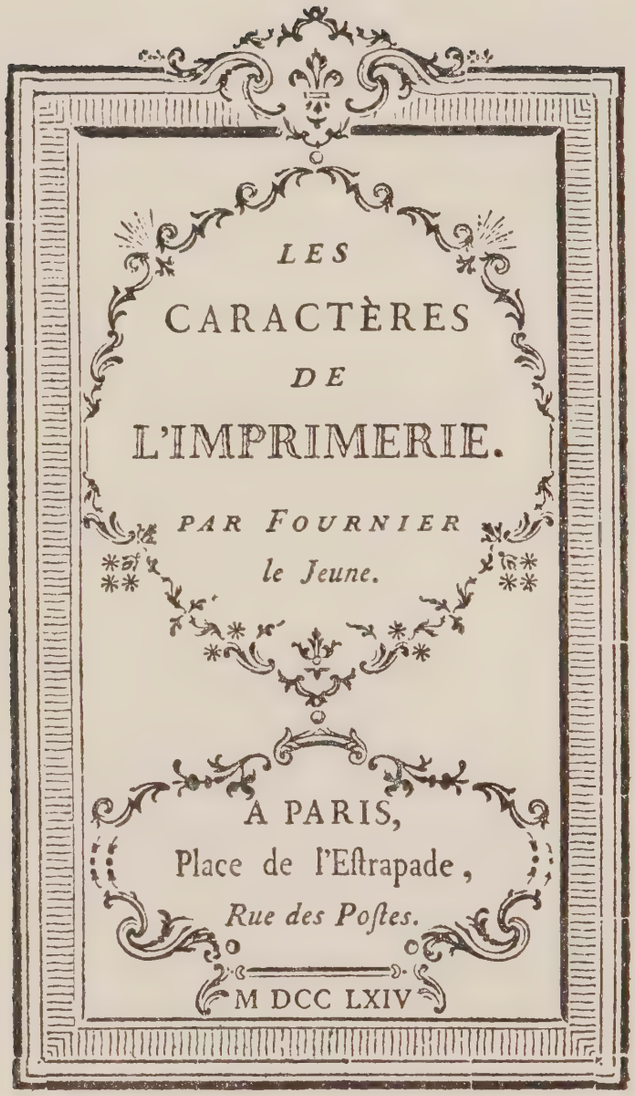
Printed on one side of paper only. Title-page and page No. 84 are missing.

388 **MADRE DE DIOS** (F. Pablo de la). Muestra de los Caracteres que se hallan en la Fabrica del Convento de S. Joseph Barcelona.
32mo, old calf, g. e. [Barcelona], 1777. **£18 18s**

This little book is dedicated to Charles III. of Spain, the great patron of typography in Spain in the eighteenth century; and is edited by one of the Carmelite Brothers of the Convent of St. Joseph in Barcelona, where the types were manufactured. Updike describes it as a "rare little specimen, interesting for its showing of ancient black-letter types which were employed in early Spanish printing. . . . The roman and italic types in this book are old style of the usual kind, though here and there founts appear which are somewhat calligraphic in appearance. The eleven pages of borders or *vinetas* are, most of them, Spanish renderings of French designs. The book was evidently printed by some one familiar with Fournier's style of typesetting."

389 [**IMPRIMERIE ROYALE.**] **REYRAC** (L'Abbé de). Hymne au Soleil. Première Epreuve d'une Nouvelle Presse inventée pour le service de l'Imprimerie Royale et approuvée par l'Académie des Sciences le 17 Mai, 1783.
8vo, original calf, g. e., with royal arms on sides, and the words "Imprimerie Royale."
Paris, de l'Imprimerie Royale, 1783. **£8 8s**

"Cette presse qui diffère des autres dans presque toutes les parties, est plus expéditive d'un quart que les presses ordinaires et rend la main d'œuvre moins pénible. Elle procure aussi aux Ouvrages une perfection indépendante du talent des Ouvriers."


LES
CARACTÈRES
DE
L'IMPRIMERIE.
PAR FOURNIER
le Jeune.
A PARIS,
Place de l'Eſtrapade,
Rue des Poſtes.
M DCC LXIV

Title-page from
FOURNIER'S CARACTERES DE L'IMPRIMERIE.
Paris, 1764.
(See Items Nos. 383 & 384).

Typefounders' Specimens—*continued.*

390 [**IMPRIMERIE ROYALE.**] **REYRAC** (L'Abbé de). Hymne au Soleil. Première Epreuve d'une Nouvelle Presse inventée pour le service de l'Imprimerie Royale et approuvée par l'Académie des Sciences le 17 Mai, 1783.

8vo, original wrappers.

Paris, de l'Imprimerie Royale, 1783. **£5 5s**

391 **MODÈLES** d'Impositions, depuis l'in-folio jusqu' à l'in-trente-deus inclusivement; avec quelques remarques essentièles. Containing 40 full pages of diagrams.

Small oblong, 4to, old marbled calf, gilt back.

(Paris), Au Parnasse, 1784. **£15 15s**

IN OLD FRENCH CRIMSON MOROCCO, WITH THE ARMS OF THE DIRECTOR ROYAL OF PRINTING.

392 **ESTIENNE** (Henri). Plainte de la Typographie contre certains Imprimeurs ignorans, qui lui ont attiré le mépris où elle est tombée; Poeme Latin, par Henri Estienne, II du nom, Imprimeur de Paris, du XVI Siècle, Traduit en François, par un Imprimeur de Paris, du XVIII; On y a joint le Tableau Généalogique des Estienne.

With folding Genealogical Table.

4to, bound in old French crimson morocco, gilt lines on sides, gilt panel back, g. e. On sides are to be found the arms of de Vidaud de Tour, Conseiller Privé et Directeur Général de la Librairie et Imprimerie de France.

Paris, Jean-Lottin de S. Germain, 1785.

(SEE ILLUSTRATION, OPPOSITE). **£52 10s**

A remarkable dedication copy in old French crimson morocco, with arms.

393 **FRY** (Joseph and Sons). A Specimen of Printing Types, by Joseph Fry & Sons, Letter-Founders, Worship Street, Moorfields, London, 1785.

Large broadside (printed on both sides). London, 1785. **£5 5s**

A large selection of Roman and Italic types, including "Diamond," then "the smallest letter in the world." Also specimens of Hebrew, Samaritan, Black, and Greek; vignettes of King's Arms, ships, etc. Not in Bigmore and Wyman.

PLAINTE
DE LA TYPOGRAPHIE

Contre certains Imprimeurs ignorans, qui lui ont attiré le mépris où elle est tombée ;

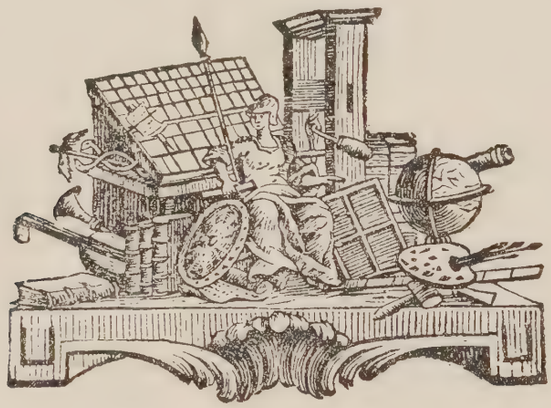
POËME LATIN,

Par Henri ESTIENNE, IIe du nom. Imprimeur de Paris, du XVIe Siécle,

Traduit en François

Par un Imprimeur de Paris, du XVIIIe ;

On y a joint le Tableau Généalogique *des Estienne.*



A PARIS,

Rue S.-André-des-Arcs, N° 27,

Chez Jean-Roch LOTTIN de S.-Germain, Imprimeur-Libraire Ordinaire de la Ville.

M. DCC. LXXXV.

Avec Approbation et Permission.

Title-page from
Estienne's Plainte de la Typographie.
Paris, 1785.
(See Item No. 392).

Typefounders' Specimens—*continued.*

THE FINEST AND MOST IMPOSING OF BODONI TYPE-SPECIMENS.

394 **BODONI** (G.). Serie di Majuscole e Caretteri Cancellereschi.

Folio, original wrappers, uncut. 113 leaves. Parma, Bodoni, 1788. (SEE ILLUSTRATION, OPPOSITE). **£75**

This ' Serie ' followed closely the publication of the famous 1788 Manuale, and in his ' Vita del Cavaliere Giambattista Bodoni,' J. de Lama alludes to it as " another magnificent Manuale of which very few copies were distributed, Bodoni jealously hiding the remaining copies."

It contains 15 alphabets of capitals, in Cancellereschi types, 28 alphab. (capt. let.) of Roman and Cursive Types, on 28 leaves. Whereas Lama only speaks of only 15 alphabets of the same, on 24 leaves!

Then come 9 Greek Alphabets (capital letters), with their corresponding " Corsivi," 12 Russian Alphabets, capital letters with corresponding " Corsivi " in 12 leaves, 32 descriptions of Italian towns with their French versions, the first in Roman the second in Cursive types. (This vol. contains 33, of the same!) They are followed by 20 leaves of Russian types with their corresponding ' Corsivi,' 2 leaves of Greek types, 1 leaf containing some Rabbinical, Yiddish, (very likely the first type specimen in that language), and Etruscan types. Finally 4 leaves of 8 Italian descriptions in roman types, with their coresponding French version in Cursive types.

This beautiful copy, in splendid condition, is one printed on ' white French paper.' Its interesting to note that on the receipt of specimens, of the Cancellereschi Majuscole types, herewith mentioned, Benjamin Franklin wrote to Bodoni that famous complimentary letter of which the Italian typographer was so justly proud.

According to Updike this is " the finest and most imposing of Bodoni's Specimens, and the twenty-eight alphabets of Roman and italic Capitals are the most magnificent of their kind ever displayed."

The cut of the Russian Capital letters is brilliant, and the impression effective to the last degree.

Updike ends up by saying that " the Splendour of this book depends on pure Typography;—There is not one ornament in it."

395 **BODONI** (G.). Caratteri Esotici. 25 Proof specimens, believed to be those of some exotic types contained in the 1788 Manuale Tipografico.

8vo, buckram. Parma, Bodoni, 1788. **£25**

Of those neat and graceful exotic types, which won for Bodoni the admiration and the praise of all Europe, the following are herewith contained: ' 2 Arabi, 1 Siriaco, 1 Brachmanno, 1 Slavonico, 2 Turchi, 1 Illirico, I Armeno, 1 Tibetano, I Punico, 1 Palmireno, 2 Tedeschi, 1 Persiano, 1 Samaritano, 1 Caldaico, 1 Siro-Estranghelo, 1 Copto, 2 Ebraici, 1 Rabbinico, 1 Finicio, 1 Persiano, & 1 Russiano.

The Russian type-specimen, though evidently intended for the 1788 8vo Manuale, did not, however, appear in it. At least Lama makes no mention whatever of it.

Rabbinico

בדרך ישר נלע"ד שיובנו היטב עם מ"ש
בויקרא רבה פ' ל"ב אשר נשבעתי באפי
ר' לוי בשם בר קפרא אמר משל למלך
שכעס על בנו וגזר עליו שלא יכנס עתו
לפלטין מה עשה המלך עמד סתריה
ובנייה והככים את בנו עתו לפלטין נמצא
מקיים שבועתו ומכנים את בנו כך אמר
הב"ה אשר נשבעתי=באפי אם יבואון אל
מנוחתי למנוחה זו אין באין אבל באין
למנוח' אחרת ע"כ זה כי נשבע הב"ה לדור
המדבר שלא יכנסולארץ ולאיראו בבנין בית
המקדש ראשון וכמ"ש מרע"ה אעבר'נא
וכו' ההר העקדש ראשון וכמ"ש אעבר'נא

Giudeo=Teutonico

דו סטארקר יהוה קוינ
אלר נוטר אונד הער
שפטן אוף אירדן בון
דעם סטהל דיינר הט
רליכקייט סינני דיא נו
רווירדיני אונד קוינגלי
כי הוכנייט אונד ווי
דע בירויהאטר אונד
אנדאכטיגן בראוטלויטן
קארולוש טאנואיל אונד

Etrusco

Etrusco

From Bodoni's Serie di Majuscole e Caretteri Cancellereschi.
Parma, 1788.
(See Item No. 394).

Typefounders' Specimens—*continued.*

396 **BODONI** (G.). Rare Specimens of 3 Caretteri Esotici: Arabo, Malabarica, and Siriaco-Latino.

4to, buckram, t. e. g., by Rivière. Parma, Bodoni, 1788. **£10 10s**

In 1788 the King of Portugal, wishing to send a mission to the Malabar district, intrusted to Bodoni the care of shaping some Arabian, Malabaric, Syriac, and Tibetan Types, for the use of the printing press in Goa. The ones contained in this volume are the Arabian and the Malabaric, and a bible leaf printed in Syriac and Latin. They are very rare. (*See* Joseph de Lama's *Vita del Cavaliere Giambattista Bodoni.*)

397 **BREITKOPF** (J. G. I.). Exemplum Typographiae Sinicae Figuris Characterum e typis mobilibus compositum.

4to, wrappers. Lipsiae, ex typographeo Autoris, 1789. **£2 2s**

398 **HERDINGH EN DU MORTIER.** Proeve van Letteren, welke gevonden worden ter Boekdrukkeryë van Herdingh en du Mortier te Leyden.

With printer's specimens of characters, vignettes, fleurons, etc.

8vo, original boards. Leyden, 1793. **£6 6s**

Not cited by Updike, *Printing Types.*

PRESENTATION COPY TO EUGÈNE BEAUHARNAIS.

399 [**BODONI.**] Oratio Dominica in CLV. Linguas, versa et Exoticis characteribus plerumque expressa.

Folio, half vellum. Parma. Bodoni, 1806. **£35**

With an additional printed leaf, showing that the book belonged to Eugène Beauharnais, the Viceroy of Italy, to whom, indeed, the book had been dedicated by Bodoni.

Updike, *Printing Types*, Vol. II., pp. 168-9: "In 1806 the Oratio Dominica, is another masterly showing of what Bodoni could do in foreign & ancient alphabets." It was printed at the suggestion of Pius VII, who in May, 1805, had passed through Parma on his way from the coronation of Napoleon. It was intended to outdo a like work published by the Imprimerie Nationale at Paris. Bodoni's book was dedicated to Eugenè Beauharnais, Viceroy of Naples, *to whom he personally presented a copy.* In return for this work, Bodoni received a pension and an offer of the direction of the Royal Printing House at Milan."

399a ——— Another Copy. Half morocco, by Larrivière. **£35**

Typefounders' Specimens—*continued.*

THE BODONI TYPE-SPECIMEN BOOK.

THE MOST MAGNIFICENT SPECIMEN OF BODONI'S PRINTING.

400 [**TYPE SPECIMENS.**] **BODONI.** Manuale Tipografico del Cavaliere Giambattista Bodoni.

With the magnificent portrait of Bodoni by Rosaspina after Appiani.

2 vols., large 4to, beautifully bound in old morocco, gilt lines and tooling on sides, gilt panelled back, inside dentelles, g. e.

Parma, Presso la Vedova, 1818.

(SEE ILLUSTRATION, OVERLEAF). **£210**

Brooks, *Bibliografia di Edizioni Bodoniane*, No. 1216.

Brunet gives some details as to the execution of this book. According to him after Bodoni's death Orsi succeeded Bodoni in managing his private press, and he finished this work of Bodoni's at the request of the widow.

This magnificent book offers type specimens of more than two hundred and fifty different types, not only Roman, but also Greek, Russian, Oriental, etc., and also a magnificent collection of fleurons. The whole gives a bird's eye view of the wealth of Bodoni's Press, and has never been equalled.

THE COPY WE OFFER FOR SALE IS PRINTED ON THE FINEST PAPER AND IS IN A MAGNIFICENT CONTEMPORARY BINDING.

400A **DIDOT** (Pierre). Specimen des Nouveaux Caractères de la Fonderie de P. Didot, l'Ainé. Some of Pierre Didot's Poems, adapted by himself to his own printing specimens.

4to, original boards.

Paris (Chez Didot, l'Ainé, et Jules Didot, Fils.), 1819. **£5 5s**

Updike, *Printing Types.*

" The development of this Didot letter is shown in the Spécimen des Nouveaux Caractères...de P. Didot l'ainé of 1819. Here we see a new style of French type in full swing. Pierre Didot says these fonts were engraved under his personal supervision by the type-cutter Vibert, whom he assisted (and probably inordinately tormented) for three hours a day for ten years to get things to his mind. François Ambroise Didot, it should be remembered, had reformulated a system of type-measurement—one reason why his style of type became so popular with printers. His son applied this mathematical sense to type-design, with a resultant rigidity which is a mark of early nineteenth century " classic " French fonts. Almost every trace of pen-quality vanished in these types. It is an alphabet " regularized " to a painful degree; though very perfect and very brilliant.

400B ——— Another Copy. Together with: Essai d'un Nouveau Caractère, offrant un Essai Lyrique de P. Didot, l'Ainé.

4to, original boards. Paris, 1819-1821. **£5 5s**

MAJUSCOLE

105

ABC
DEF
GHI

Bodoni, Manuele.
Parma. 1818.
(See Item No. 400).

Typefounders' Specimens—*continued.*

401 [**DIDOT.**] Caractères Ynglese y Goticos de Mr. Didot, y Vinetas y Florones del mismo. Specimens of Didot's English and Gothic types and some vignettes and fleurons.

4to, original half calf. Madrid, en la Imprenta Real, 1827. **£7 7s**

402 **FIGGINS** (Vincent). Specimen of printing types, by Vincent Figgins, Letter Founder, West Street, West Smithfield, London.

Royal 8vo, original boards. London, 1828. **£5 5s**

Not cited by Updike, *Printing Types.*

PRESENTATION COPY IN FRENCH RED MOROCCO TO THE KING AND QUEEN OF SICILY.

403 **DUVERGER** (E.). Album Typographique de l'Imprimerie Royale.

Containing numerous specimens of types, music, title-pages and maps, some in colours, ornaments in gold, bronze and colours, reproduced after the drawings of Aimé Chenavard.

Folio, French red morocco, richly decorated, with the Royal French Arms on the sides, watered silk doublures and fly leaves.

Paris, Imprimerie Royale, 1830. **£21**

This album was printed for and presented to King George I and Queen Caroline of the two Sicilies when they visited the Imprimerie Royale.

Queen Caroline was the sister of Bonaparte and the widow of the famous Murat.

404 **CLEMENT-STURME.** Suplemento a las muestra de los caracteres de la fundicion de J. B. Clement-Sturme y Compania.

Type-founders' specimens of types, vignettes, borders, etc.

4to, wrappers. Valencia (Imprenta de Manuel Lopez), 1833. **£5 5s**

Updike, *Printing Types*, Vol. II., p. 196.

405 **BLAKE & STEPHENSON.** Specimen of Printing Types by Blake & Stephenson (Successors to Mr. Caslon of London), Letter-founders.

With price list pasted inside front cover. 1834. **£4 10s**

Not quoted by Updike, *Printing Types.*

EARLY CUBAN TYPE SPECIMEN.

406 **BOLONA** (Jose S.). Muestras de los caracteres de letras de la Imprenta de Marina de la propiedad de Don Jose Severino Bolona.

Containing a great variety of printer's type specimens, initial letters, illustrations, vignettes, fleurons, borders and various kinds of ornaments.

4to, half leather. Habana (Imprenta de la Marina de este Apostade por S.M.). 1836. **£5 5s**

Some of the illustrations have been coloured and a few of the vignettes cut out. Not quoted by Updike, *Printing Types.*

Typefounders' Specimens—*continued.*

407 [**MONASTERY OF S. LAZARUS, VENICE.**] Prayers in 24 Languages.

A remarkable collection of type specimens from the press of the famous Armenian Monastery of S. Lazarus in Venice.

With engraved portrait and one other illustration.

8vo, half morocco, g. e. Venice, 1837. **£4 4s**

Not quoted by Updike: *Printing Types.*

408 **CONNER** (James). A miniature specimen of Printing Types and Ornaments from the Type and Stereotype foundry of J. Conner & Son.

With ornamental border round title.

Typefounder's specimen of characters, vignettes, head and tail pieces, ornaments, borders, etc.

8vo, original half leather binding. New York, 1841. **£2 12s 6d**

409 **ENSCHEDE EN ZONEN** (Joh.). Proeve van Drukletteren.

8vo, boards. Haarlem, 1841. **£2 12s 6d**

Mentioned in Updike's *Printing Types*, Vol. II., p. 197.

410 [**TURIN.**] Saggio della Stamperia Reale di Torino.

Printer's Specimens of types, vignettes, head and tail-pieces, borders, ornaments, etc.

8vo, boards. Turin, 1842. **£5 5s**

Not quoted by Updike.

411 **LA LAU** (J. G.). Proeve van Letteren der Boekdrukkerij.

Together with:

BIJLAGE tot de Proeve van Letteren der Boekdrukkerij.

Printers' specimens of characters, print samples, labels, fillets, borders, vignettes, and head-pieces.

8vo, half bound. Leyden, 1844 and 1853. **£4 4s**

Not quoted by Updike.

412 **CLEMENT** (Juan). Fundicion de Caracteres de Juan Clement.

Containing specimens of Roman, Cursive, Gothic, and American types; various kinds of fancyful types, vignettes, fleurons, etc.

Royal 8vo, wrappers. Valencia, Monfort, 1846. **£5 5s**

Not quoted by Updike. Two or 3 flowers cut out.

Typefounders' Specimens—*continued.*

413 **BRILL** (E. J.). Het Gebed des Heeren, in veertien Talen. Strekkende tot Proeve van Letters, van het gewood Europeesch Karakter Afwijkende.

4to, cloth. Leiden, 1855. **£3 3s**

Not quoted by Updike. The specimens include Hebrew, Samaritan, Coptic, Persian, Tartar, Japanese, Greek, etc.

414 **KLINKHARDT** (Julius). Schriftgiesserei Julius Klinkhardt, in Leipzig and Wien. 18te Folge.

Printer's specimens of characters, vignettes, fleurons, etc., with three folding plates.

4to, boards. Leipzig (circa 1860). **18s**

415 **BAER & HERMANN.** Schriften und Druckproben der Buchdruckerei in Leipzig. With 8 illustrations.

Royal 8vo, cloth. Leipzig, c. 1860. **10s 6d**

416 **ENSCHÉDÉ ET FILS** (Joh.). Specimen de Caractères Typographiques Anciens qui se trouvent dans la collection typographique.

With engraved title-page, and numerous specimens, etc.

4to, boards, uncut. Harlem, 1867. **£4 4s**

One of 100 copies printed. Not quoted by Updike.

417 **COCHIN** (Charles Nicolas). Collection de vignettes, fleurons, et culs-de-lampes: ou Suite chronologique de Faits relatifs à l'Histoire de France. With 40 delightful vignettes on 31 leaves.

4to, original calf. Paris, 1867. **£4 10s**

418 **FIELD & TUER.** Specimens of Type belonging to the Leadenhalle Presse. With numerous illustrations and folding plates.

2 vols., 4to and oblong, half vellum.

London, Leadenhalle Presse, E.C. Circa 1880. **£12 12s**

419 **THIEME** (G. J.). Proeven van Photozincographiën uit het Atelier van G. J. T. With some full-page specimens of reproductions.

Folio, wrappers. Arnheim, 1881. **6s**

Contains some specimens of curious capitals.

420 [**LISBON.**] Provas da Fundição de Typos da Imprensa Nacional.

Containing a great variety of Portuguese type specimens, flowers, borders, ornaments of all kinds, vignettes, initial letters, etc.

4to, cloth. Lisbon, 1888. **£3 3s**

Not quoted by Updike.

Typefounders' Specimens—*continued.*

421 **ROELOFFZEN & HUBNER.** Proeven van Reproduction in Zink voor de Boekdrukpers.

Printers' specimens of illustrations and dentelles, with a supplementary book of the factories.

4to, gilt cloth covers. Amsterdam, 1888. **7s 6d**

422 **MAYEUR** (Gustave). Specimen-Album de la Fonderie G. Mayeur. Labeurs & Journaux, Initiales & Caractères varies de Fantaisie Vignettes, Ornements, etc.

Folio, half morocco. Paris, circa 1894. **£1 10s**

423 **KOEHLER** (Bernhard). Preisliste No. 33a Stempel-Utensilien Paginir-u. Numerir-Maschinen Permanent-Farbekissen Stempel-farben und Signirtuschen, etc.

4to, wrappers. Berlin (1896). **2s**

424 **FLINSCH.** Schrift-Proben der Schriftgiesserei Flinsch, Frankfurt A. M.

Royal 8vo, half buckram. Frankfurt, 1898. **£1 1s**

Amongst the very large variety of specimens are some fine designs for illuminated vignettes, and numerous German-Gothic, and some black letter types of all sizes.

425 **GRONAU** (W.). Wilhelm Gronau's Schriftgiesserei in Berlin.

Printer's specimens of characters, vignettes, fleurons, etc., with two folding plates of "Renaissance-Initialen" & "Mosaik Ornamente."

Folio, wrappers. Berlin, about 1898. **5s**

426 **OPPENHEIM** (I.). Geïllustreerde Beschyrijving der Electrische Drukkerij.

4to, wrappers. Groningen (1900). **6s**

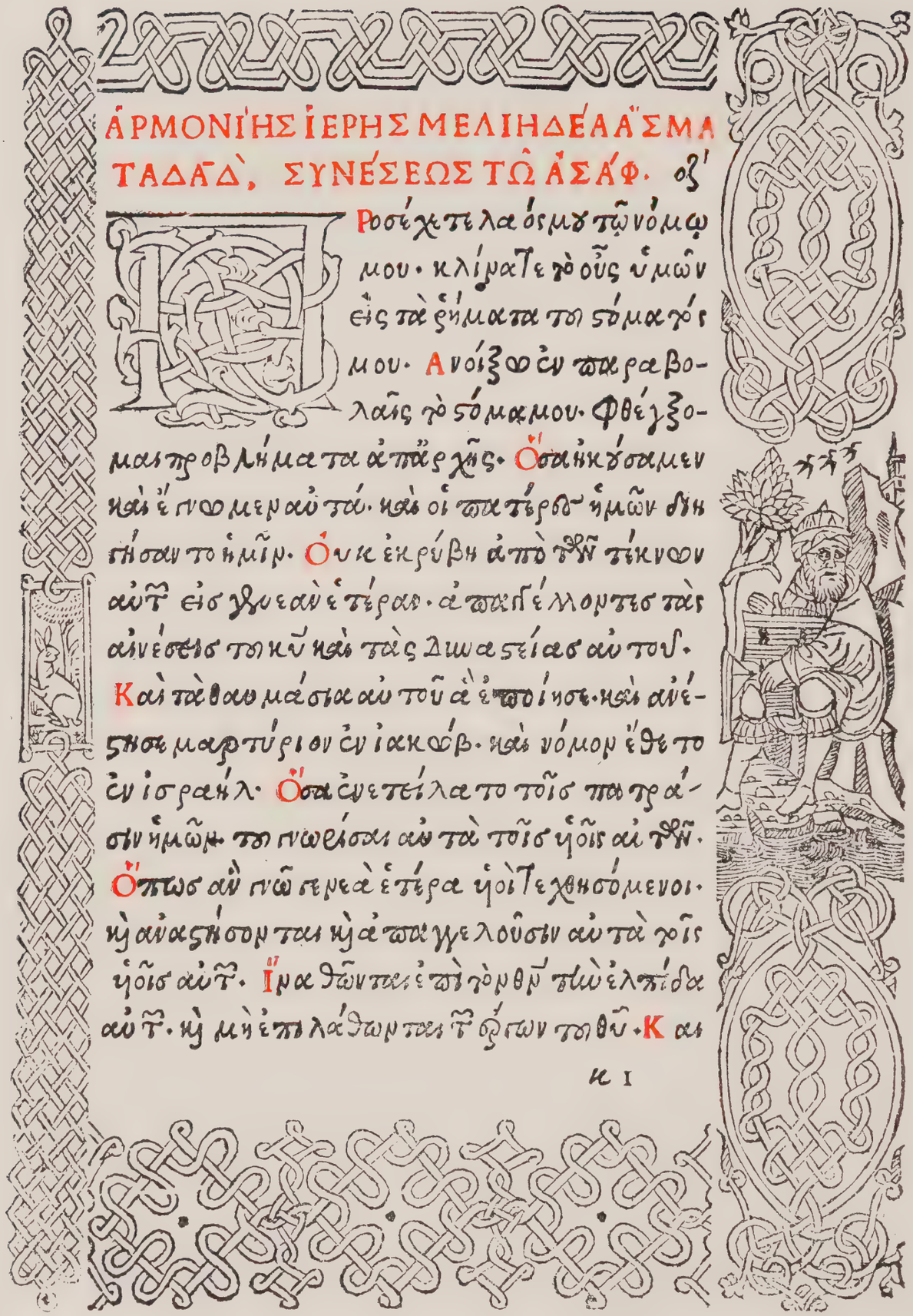
427 **SCHELTER** (J. G.) and **GIESECKE.** Zeitungs und Accidenzschmuck; Palmetteneinfassung.

4to, wrappers. Leipzig (1901). **5s**

428 **CANIBELL Y SANGENIS.** Tipos goticos, incunables para impresiones artisticas y ediciones de bibliofilo. Printed in red and black.

Royal 8vo, wrappers. Barcelona, 1904. **18s**

Portrait of the Letter-Cutter in the Enschedé Type Foundry.
From ENSCHEDE'S PROEF VAN LETTEREN.
Haarlem, 1768.
See Item No. 386.



ΑΡΜΟΝΙΗΣ ΙΕΡΗΣ ΜΕΛΙΗΔΕΑΑΣΜΑ
ΤΑΔΑΔ, ΣΥΝΕΣΕΩΣ ΤΩ ΑΣΑΦ. οζ'

Ροσέχετε λαός μου τῷ νόμῳ
μου· κλίνατε τὸ οὖς ὑμῶν
εἰς τὰ ῥήματα τοῦ στόματός
μου. Ἀνοίξω ἐν παραβο-
λαῖς τὸ στόμα μου· φθέγξο-
μαι προβλήματα ἀπ' ἀρχῆς. Ὅσα ἠκούσαμεν
καὶ ἐγνωμεν αὐτά· καὶ οἱ πατέρες ἡμῶν διη
γήσαντο ἡμῖν. Οὐκ ἐκρύβη ἀπὸ τῶν τέκνων
αὐτῶν εἰς γενεὰν ἑτέραν· ἀπαγγέλλοντες τὰς
αἰνέσεις τοῦ κυρίου καὶ τὰς δυναστείας αὐτοῦ.
Καὶ τὰ θαυμάσια αὐτοῦ ἃ ἐποίησε· καὶ ἀνέ-
στησε μαρτύριον ἐν Ἰακώβ· καὶ νόμον ἔθετο
ἐν Ἰσραήλ· Ὅσα ἐνετείλατο τοῖς πατράσιν ἡμῶν· τοῦ γνωρίσαι αὐτὰ τοῖς υἱοῖς αὐτῶν.
Ὅπως ἂν γνῶσι γενεὰ ἑτέρα υἱοὶ τεχθησόμενοι·
καὶ ἀναστήσονται καὶ ἀπαγγελοῦσιν αὐτὰ τοῖς
υἱοῖς αὐτῶν. Ἵνα θῶνται ἐπὶ τὸν θεὸν τὴν ἐλπίδα
αὐτῶν· καὶ μὴ ἐπιλάθωνται τῶν ἔργων τοῦ θεοῦ· Καὶ

κ ι

A PAGE FROM PSALTERIUM GRAECUM.
Venice, Aldus Manutius (not before October, 1498).
See Item No. 1627.

Typefounders' Specimens—*continued.*

429 [**KRAUSE** (Karl).] Karl Krause und sein Werk. Die Maschinenfabrik K.K., Leipzig zur Feier des Jubiläums des Fünfzigjährigen Bestehens der Fabrik geschildert von Theodor Goebel.

Profusely illustrated with full-page photographs of the works, etc.

Large oblong folio, green watered-silk, gilt border and lettering.

Leipzig, 1905. **£2 15s**

430 **TYPOGRAFISCHE MEDEDEELINGEN.** Containing numerous photographic and other illustrations, specimens of advertisements, types, ornaments and reproductions in colour.

In 6 vols., large and small 4to, half cloth.

Amsterdam, 1905-1917. **£10 10s**

A fine set, Vols. I.—XIII.

431 **KLINKHARDT** (Julius). Der Schriftgiesser; Mitteilungen und Neuheiten für das graphische Gewerbe. Vol. I, Part I. With some attractive designs for vignettes in the "nouveau art" style.

Folio, wrappers. Leipzig, 1906. **5s**

432 **MERGENTHALER.** Linotype-Setz-und. Zeilen-Giessmachine.

With illustrations.

Oblong 8vo, wrappers. Berlin, 1906. **2s 6d**

433 **MERGENTHALER.** Linotype. Antigua-Schriften.

Oblong 8vo, wrappers. Berlin, 1906. **2s 6d**

434 **CLARK & CO.** High-class Designs and up-to-date Electros for circulars, for programmes. (Catalogue No. 9).

4to, wrappers. London (1908). **2s 6d**

435 **MORISON** (Stanley A.). On Type Faces. Examples of the Use of Type for the Printing of Books. With an Introduction and Notes by Stanley Morison. Edition limited to 750 copies on Van Gelder paper.

Folio, cloth back, boards. London, 1923. **£1 10s**

This handsome volume will appeal to collectors, bibliographers, and librarians whose interest extends to modern fine printing. This volume presents the reader with specimens of beautiful and suitable types for book composition, from British, American, Dutch, German, French, and Italian foundries, with an introduction and valuable notes to each type.

Typefounders' Specimens—*continued.*

436 **COURIER PRESS (THE).** Type Faces and Type Service.

With numerous illustrations of machines, various printing departments, printers' types, decorations, etc., etc.

4to, original boards. Leamington Spa, 1923. **2s 6d**

437 **FRANKLIN** (Benjamin). Benjamin Franklin, Typefounder. A Note to accompany a facsimile reproduction of the Type Specimen of Benjamin Franklin Bache. The Equipment for which was assembled by Benjamin Franklin. By Douglas McMurtrie.

With 4-page facsimile broadside, of type specimens.

8vo, original wrappers. New York (privately printed, 1925). **8s 6d**

438 **AUDIN** (M.). Les Caractères de Labeur de l'Imprimerie Audin à Lyon.

8vo, wrappers. Lyons, 1926. **5s**

An essay, by Marius Audin, on "Les Epreuves des caractères," adapted by himself, to his own printing specimens.

A DELIGHTFUL SPECIMEN BOOK OF THE CURWEN PRESS.

439 [**CURWEN PRESS.**] A Specimen Book of types & ornaments in use at The Curwen Press, Plaistow, London.

With numerous charming illustrations, some in colours.

4to, cloth, t. e. g. London, Published for the Curwen Press, by The Fleuron, Ltd., 1928. **£4 4s**

One of 135 copies. Out of print and scarce.

"This Specimen Book was originally designed for ourselves as a guide to the type faces and typographical ornaments in current use in our own printing-office. As the work proceeded, however, it became so interesting to the compiler, who saw in it something of a conspectus of modern printing tendencies, that we decided to print a few extra copies for friends of the Press. Later, when the pages of vignettes and ornaments were added, forming a unique collection of work by contemporary artists specially drawn for the Curwen Press, and probably unrivalled in any other English printing-office, we were persuaded to go a step farther and to issue a limited edition to the public."

III

PRINTERS' AUTOGRAPHS AND MEDALS

440 **BODONI** (J. Baptist, 1740-1813). Celebrated Italian Printer.
Autograph Letter Signed.
2 pp., 4to. Parma, 28th April, 1795. **£6 10s**
An interesting business letter. He has sent some books and is ready to send more; refers to new works, Cicero, &c. He already has fifty subscribers, but wants money urgently.

440A **BODONI** (J. Baptist).
Autograph Letter Signed to Signor Girolamo Mantovani.
1 page, 4to. Parma, 1796. **£5 5s**
An exceedingly interesting letter dealing with his printing. Mentions that Theophrastus will not be out for some time, Tasso has been published some months, and the Dante is printed but will not be issued until he receives a reply from Spain to consult the copy in the library at Madrid.

441 **KOSTER** (L.), of Haarlem. The alleged inventor of typography.
Embossed silver medal by Van Swinderen.
Obverse: Portrait of Koster. *Reverse*: The Armories of Haarlem. A.D. 1740.
The medal measures $6\frac{3}{4}$ inches in circumference, and weighs 54 grammes.
Van Loon, Supplement, Vol. III, No. 147. **£3 3s**

442 **KOSTER** (L.).
Embossed silver medal by Holtzhey.
Obverse: Portrait of Koster. *Reverse*: A Poem in Dutch.
The medal measures 6 inches in circumference, and weighs 35 grammes.
Van Loon, Supplement, Vol. III, No. 146. **£2 2s**

443 **KOSTER** (L.).
Embossed silver medal by Van Swinderen.
Obverse: Portrait of Foster. *Reverse*: The Patroness of Haarlem. A.D. 1740.
The medal measures $5\frac{1}{4}$ inches in circumference, and weighs 28 grammes.
Van Loon, Supplement, Vol. III, No. 148. **£1 15s**

Printers' Autographs and Medals—*continued.*

444 **KOSTER** (L.).

Embossed silver medal by C. Marshoorn.

Obverse: Portrait of Koster. *Reverse*: Printing Press. A.D. 1740.

The medal measures $4\frac{3}{4}$ inches in circumference, and weighs 15 grammes.

Van Loon, Supplement, Vol. III, No. 144. **£2 2s**

445 **KOSTER** (L.).

Embossed silver medal by V. Braemt.

Obverse: A genius near a printing press. *Reverse*: Latin inscription. A.D. 1823.

The medal measures 5 inches in circumference, and weighs 27 grammes.

Dirks Penningen, No. 214. **£1 15s**

446 **KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. *Reverse*: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 9 grammes. **15s**

447 **KOSTER AND THE INVENTION OF PRINTING IN HAARLEM.**

Embossed silver medal.

Obverse: Patroness of Haarlem. *Reverse*: Minerva with a type foundry.

The medal measures 4 inches in circumference, and weighs 7 grammes. **18s**

"THE HISTORY OF PRINTING IN OXFORD."

448 **WALLIS** (John, 1616-1703). Mathematician. Founder of the Royal Society. Autograph Letter Signed.

$3\frac{1}{2}$ pp., folio. London, 23rd June, 1691.

(SEE ILLUSTRATION, PLATE No. II). **£52 10s**

"In answer to yours of June 20 concerning the business of printing, the brief history is this. As to the Universities right of printing (all manner of books vendible) before our Charter of K. Ch. I., it is not needfull to trouble you at present, but the art of printing was first brought into England by the University (and at their charges) and here practised many years before there was any printing in London, and we have been in the continuall possession of it ever since, and long before there was any restraint put upon printing, which was not at all till Queen Elizabeth's time, about 8° of Car. I. (and by several Charters since) our ancient right is recognized and further granted to us, beside which Charter Arch. Bp. Laud did procure from the

Printers' Autographs and Medals—*continued.*

Wallis (John)—*continued.*

Stationers of London (by Indenture under their Seal) a grant from them of one Copy (for the Bodlyon Library) of all books thenceforth to be printed in their Company in consideration of a Leas to them granted of transcribing Copies (in that Library) of manuscripts there for them to print and Sr. the Bodly gave to the Company a piece of plac of 60lb., but this (tho for some time while Arch. Bp. Laud lived it was in part observed) hath since been wholly neglected, and they give us none upon that account.

"There was at the same time an agreement between the University and that Company for 3 years in behalf of the Company, the Ks. printers and Mr. Norton with a Covenant to renew at the end of that 3 years. Whereby the University agreed to forbear the printing of certain Books: and the Company to pay 200£ a year for such forbearance: which 200£ was (by agreement amongst themselves) to be raised in a certain proportion, viz. (so much by the Company, so much by the Ks. printers, and so much by Mr. Norton), but as to this partition between themselves, the University was not concerned, this 200£ was paid for the first 3 years and the agreement renewed, (with the Covenants) for another 3 years and observed I think for some time: but the Wars coming on, the University did still forbear printing, but the Stationers gave us no money, and thus it continued till about the year 1653, nor would the Company be prevailed with, either to renew their old agreement, or enter into any new one to that purpose: but did Injoy the benefit of any forbearance without giveing us any Consideration for it.

"The University hereupon gave leave to their printers (Leichfield and Hall) to comprint with these divers beneficiall books which presently brought them to seek terms of agreement, (that being the only means to bring them to reason), and it was then agreed to forbear, they paying the rent of 120£, which fall of rent was agreed to, upon their great complaint of poverty and trade: After the return of K. Ch. 2d. Dr. Bayly, when he was Vice-Chancellor) brought it up to the old rent of 200£, and so it was continued for some while. When the University dissolved their power on Dr. Fell (since Bp. of Oxford) and some others they continued the like agreement with the Company (in behalf of themselves and those others concerned with them) which continued for some time longer, but after a while the Ks. printers of Bibles (presumeing that we had not stock enough to Comprint Bibles with them) broke off the agreement and would pay them their proportion no longer, bidding us print bibles, if we pleased, they would give us nothing to forbear. Meanwhile the Company and Mr. Norton (being well aware that we might with a little stock be able to do them a prejudice, by printing gramers, almanacks and schoolbooks) were willing to continue their agreement as to their proportions, whereupon the Bishop and Dr. Yates (continuing to pay us 200£ as before, did agree with the Company and Mr. Norton (for so much as their proportion came to), but did bear the Loss (out of their own purse) of that which the Ks. printers were to pay: and this for divers years before they could put themselves into a Capacity of printing Bibles. After some years Dr. Yates brought into the stock (as I have been told) a stock of 4 or 5 thousand pounds, which did enable them to get upon the printing of Bibles, thereupon the Bp. and he printed a Bible in 4to which the Ks. printers being aware of, did print another Just in the same volume and sold it to Loss, and did Lose by it (as themselves did acknowledge) about 500£ designing thereby to break our design in printing by forcing ours to sell so cheap as to Lose by it, or els to have the bibles Lay upon their hands unsold, whilst themselves would make themselves whole by getting a higher price upon Bibles in other Volums and thus they threatned to do with whatsoever volums we should print; presumeing that we were not in a capacity to print in all volums, the Bp. and

(Continued over)

Printers' Autographs and Medals—*continued.*

Wallis (John)—*continued.*

Dr. Yates finding themselves thus overreached, found it necessary to take in with them some London Booksellers, as well for the better vending of books which did already lay upon their hands as for the increase of their stock that they might be in a Capacity to print in other volumes also: which did effectually Counterwork that design. Hereupon they first took in Moses Pit and one other, but finding this not enough to do the work, they further took in Mr. Parker and Mr. Guy, those took of all the books which the Bp. and Dr. Yates had lying upon their hands, and did effectually set upon printing the bible in several volumes. With so much struggling it was (and with at great Charges) before we could get into a capacity of printing bibles without great Loss. . . . Their next attempt was by setting a multitude of presses to work to print vast numbers and by selling them cheap to break our printers so that now the Contest was whether (who) should print most and sell cheapest: whereby the price of bibles (for the advantage of the publick) was brought down to Less than half of what they were before sold at: and many hundred thousands of Bibles printed and sold more than otherwise would have been and our own people at home and abroad (in our own plantations) furnished from hence; which before were wont to be furnished (in vast numbers) from Holland (where Bibles were printed far more than in England, because cheaper) for the Ks. printers did not now print and sell fewer Bibles (by reason of our Comprinting), but only they sold them cheaper. Their next attempt on us was by a long suit in Chancery, for 2 or 3 years, to the charges of a great many hundred pounds (born as before partly by the University, partly by the Bp., and partly by our printers), wherein (we thought) the Ld. Keeper North bore very hardly upon us (and was afterwards convinced that he had done so). But did at length admit us to tryall at Comon Law. . . After this they vexed us with 2 suits at Comon Law, one in the name of the Ks. printers, the other in the name of the Company; to which we were forced at great charges to put in Pleas: and have it argued at the Barr divers times; but finding the Courts inclinable to do us right, they have (by delatory proceedings) kept it from Judgment and the suits, are still depending. They then prevailed with the Bp. of Oxford to separate the interests, and whereas before . . . they had let the whole to our printers at 200£ and left it with them to agree with the Company upon the point of forbearance." Etc., etc.

IV

PAPERMAKING AND WATERMARKS

449 **ATAIDE E MELO** (A. F.). O Papel como Elemento de Identificacâo.

With reproductions of 211 Portuguese Watermarks, on 8 folding plates.

8vo, 88 pp., wrappers. Lisbon, 1926. **2s**

A very useful guide to the identification of documents from the watermarks, of the paper on which they are written or printed, from 1494-1850.

450 **BOFARULL Y SANS** (F. de). La Héraldica en la filigrana del papel.

With numerous illustrations of watermarks.

Royal 8vo, wrappers. Barcelona, 1901. **10s 6d**

451 **BOFARULL Y SANS** (Francisco). Indice alfabético de los fabricantes de papel de Cataluña de 1700 a 1830.

8vo, 8 pp., wrappers. Barcelona, 1900. **7s 6d**

THE GREAT STANDARD WORK ON WATERMARKS.

452 **BRIQUET** (Ch. M.). Les filigranes. Dictionnaire historique des marques du papier dès leur apparition, vers 1282 jusqu'en 1600.

With 39 illustrations in the text, and 16,112 facsimiles of watermarks on 1,500 plates. Excellent photographic reprint.

4 vols., 4to, cloth. Leipzig, 1923. **£12**

The famous work of Charles Briquet appeared first in 1907. That edition was only printed in a few copies, and was immediately out of print. Since then the book is almost impossible to find, and is still to-day the only reference book of the kind. Very often it is only possible, by means of the watermarks, which are almost completely reproduced here in their entirety, to date old books and localize and date manuscripts or parts of manuscripts. It is also of great importance for historians who have to deal with documents that are uncertain and undated. The text of 836 pages is of great importance for the elucidation of watermarks.

453 **BRIQUET** (C. M.). Les Anciennes Papeteries du Duché de Bar et quelques filigranes Barrois de la seconde moitié du XVe siècle.

With reproductions of early watermarks in the text.

8vo, wrappers. Besançon, 1898. **7s 6d**

Papermaking and Watermarks—*continued.*

454 **BRIQUET** (C. M.). Les Filigranes ont-ils un sens caché? Une Signification Mystique ou Symbolique?
8vo, wrappers. Besançon, 1910. **10s 6d**

455 **BRIQUET** (C. M.). Les Moulins à papier des environs de Tulle.
8vo, wrappers. Besançon, 1912. **7s 6d**
A detailed account of the paper-mills in the neighbourhood of Tulle.

456 **BRIQUET** (C. M.). De la valeur des Filigranes du Papier comme moyen de déterminer l'age et la provenance de documents non datés.
8vo, wrappers. Geneva, 1892. **7s 6d**

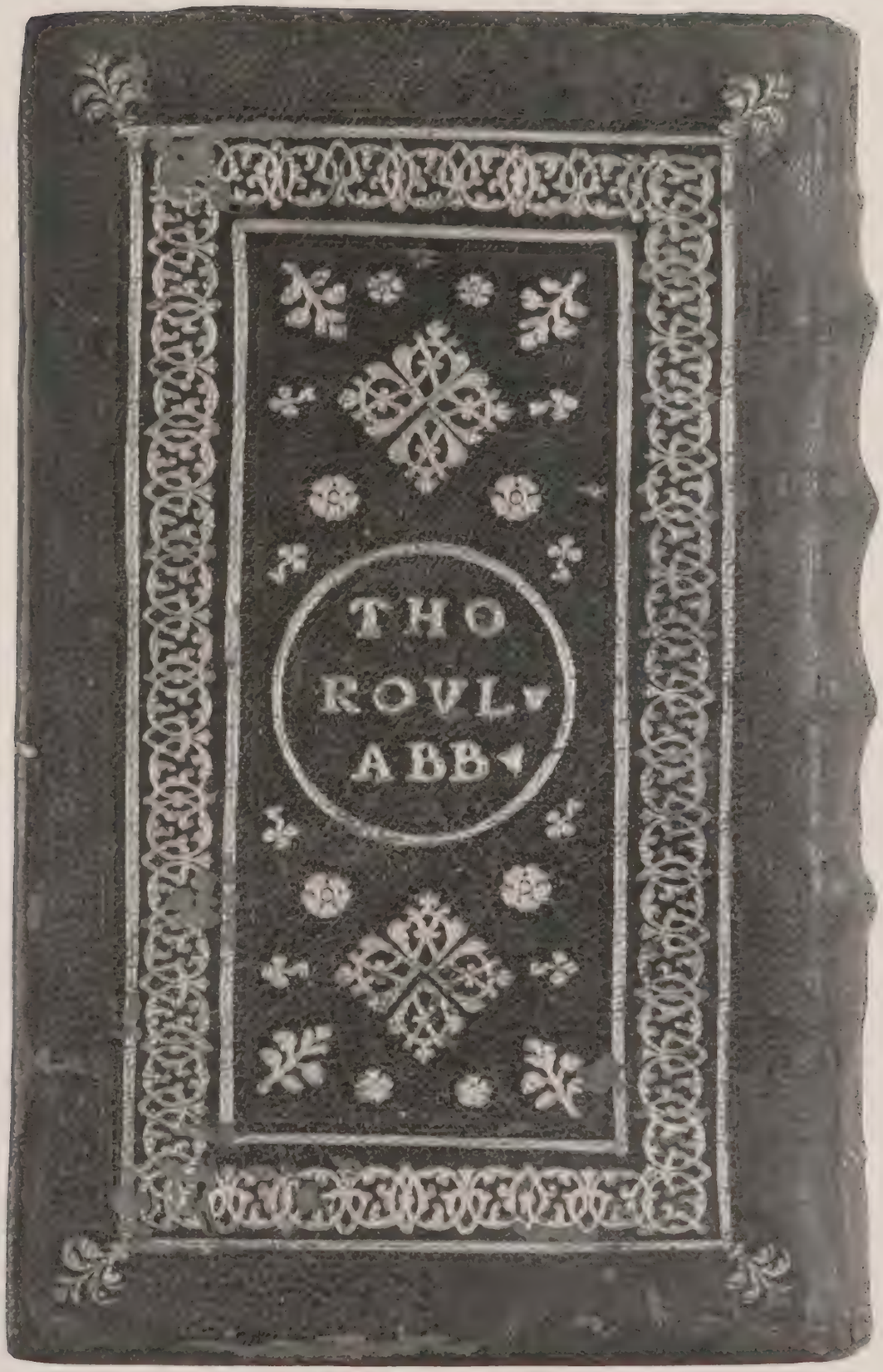
457 **BRIQUET** (C. M.). De quelques industries nouvelles dont le papier est la base.
8vo, wrappers. Geneva, 1885. **7s 6d**

458 **BRIQUET** (C. M.). Associations & Grèves des ouvriers papetiers en France aux XVIe et XVIIIe siècles.
8vo, wrappers. Paris, 1897. **7s 6d**
An interesting essay, in which the author points out that although the word "Grève" when used in such phrases as "faire grève," or "se mettre en grève," was not to be found in the dictionary until 1877, and is therefore comparatively modern, it should not be taken for granted that workmen and their masters always worked together in perfect harmony. The author then gives a picturesque account of paper-making in the small French villages during the eighteenth century.

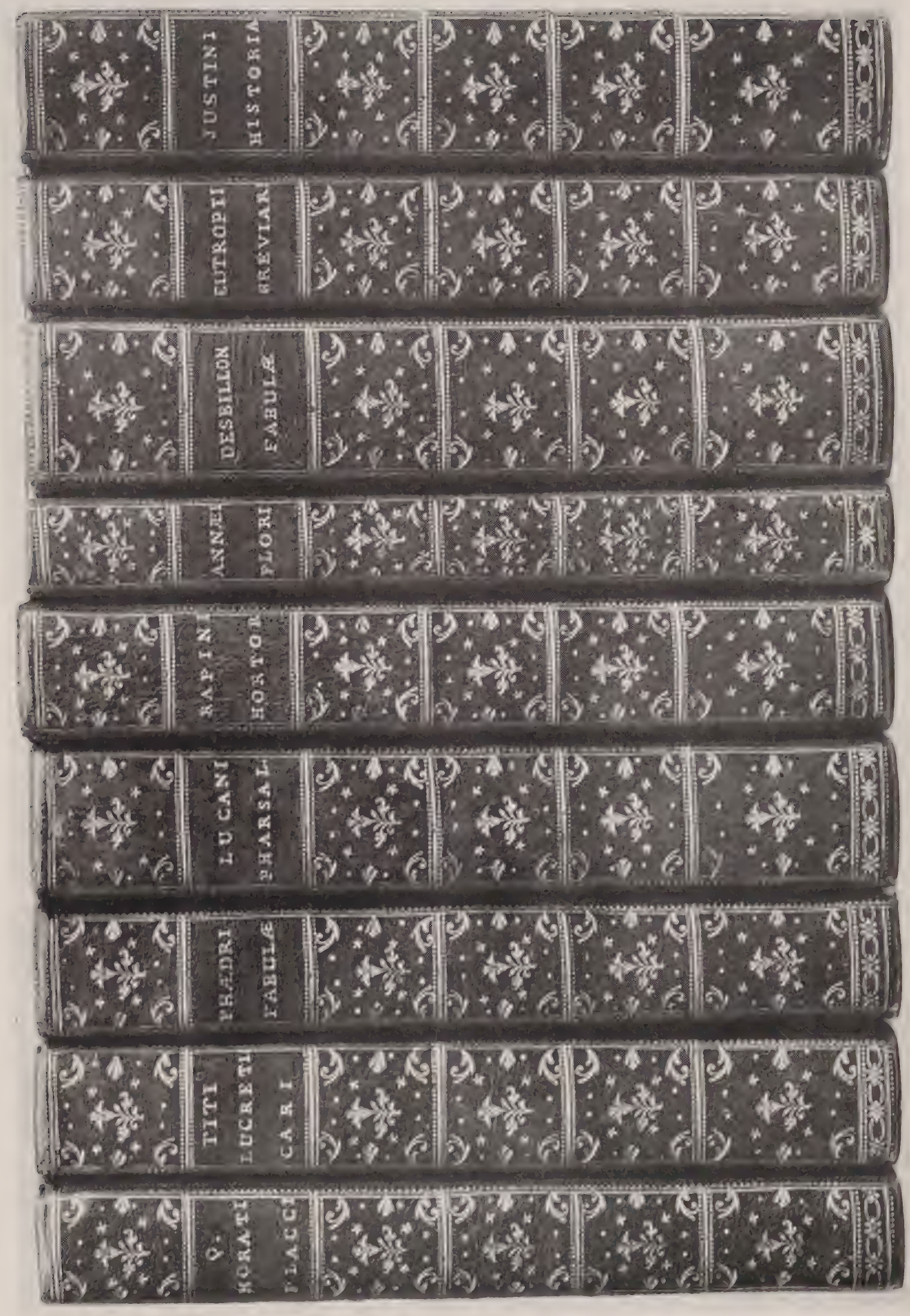
459 **BRIQUET** (C. M.). Recherches sur les premiers papiers employés en Occident et en Orient du Xe au XIVe siècle.
8vo, wrappers. Paris, 1886. **12s 6d**

460 **CALKINS** (Earnest Elmo). 120 Years. An outside viewpoint of Crane and Co. as Paper-Makers.
With facsimile.
Royal 8vo, wrappers. Dalton (Mass.), (privately printed), 1921. **£1 1s**
Presentation copy signed by the Author. One of a limited edition.

461 **CLEMENSSON** (Gustave). Klippans Pappersbruck. 1573-1923.
With illustrations of paper mills, autograph reproductions, title-pages, and portraits in the text, and 169 remarkable reproductions of watermarks.
4to, wrappers. Klippan, 1923. **£2 15s**



Venetian Binding, early XVIth Century.
(Livius. Opera.)
3 vols. Venice, Aldus, 1518.
See Item No. 1654.



Crimson morocco contemporary French bindings of the BARBOU CLASSICS, Paris, 1753-1786. 65 Vols.

See Item No. 1682.

Papermaking and Watermarks—*continued.*

462 **HOYER** (E.). Le Papier, étude sur sa Composition, Analyses et Essais. With plate and diagrams.

8vo, wrappers. Paris, 1884. **7s 6d**

463 **HUNT** (John). Specimens of Native Paper from Tonga and Fiji, sent home by John Hunt, Wesleyan Missionary.

Series of 14 actual specimens of thick paper made by the natives of Tonga and Fiji, in various colours and with various decorative patterns, together with a title-page specially printed at the Tongan Wesleyan Missionary Press for the collection.

4to, boards. Vewa (Viwa, Fiji Islands), 1847. **£10 10s**

WITH 34 ORIGINAL SPECIMENS OF PRIMITIVE PAPERMAKING.

464 **HUNTER** (Dard). Primitive paper-making. An account of a Mexican sojourn and of a voyage to the Pacific Islands in search of information, implements, and specimens relating to the making and decorating of bark-paper.

With frontispiece, eight portraits, and thirty-four original specimens of the different barks used in the Pacific Islands in papermaking, some illustrations.

Folio, in portfolio.

Chillicothe, Ohio, The Mountain House Press, 1927. **£31 10s**

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The author, a distinguished botanist, and professor of botany at the Universities of Barcelona and Seville, was the author of numerous works on the subject.
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One section of the work is devoted to biographies of distinguished botanists, who are mentioned in chronological order; the first one being Lucio Junio Moderato Columela, who was born in Cadiz during the first century of the Christian era, and wrote *De re rustica*, which was published before the end of the fifteenth century.

Bibliographies—*continued.*

Colmeiro (Miguel)—*continued.*

Other botanists who were distinguished in various other walks of life were: Saint Isidore, who was born at Cartagena in 570, became Archbishop of Seville, and died in 636, leaving many manuscripts, including another *De re rustica;* Moses Maimonides, who heads the list of Spanish Jewish botanists from the twelfth century onwards; Ramon Lull; Arnaldo Villanova; Antonio Nebrija; Cristobal Acosta; and Fernandez de Oviedo; all of whom have become famous in other spheres of literature.

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About 200 years after Gutenberg's death, the idea arose that the incunabula of the 15th century were a special class of books. Since then these incunables have met with an ever-growing interest, and as there are only comparatively few of these 40,000 different books still in existence, collectors and antiquarians have long directed their attention to them, while great libraries tend them as their most precious treasures.

In the early twenties of the nineteenth century Hain wrote the first exhaustive bibliography of the incunabula in his *Repertorium Bibliographicum*. But this work was not finished and called forth so many supplementary works, that nowadays one has to consult a whole number of special bibliographies. A large number of incunabula were discovered since then, and the broadsides were described systematically. Proctor's and Haebler's type-system made it possible to assign numerous incunabula which lack place, printer's name and date to the press from which they were issued and to specify the date at which they were published. Therefore the call for a new and better Hain arose from all sides at the end of the last century, and on the 28th of November, 1904, the Prussian Board of Education constituted the Commission for the complete catalogue of incunabula with Conrad Haebler as President. North and South German Scholars joined their work, and very soon also non-Germans.

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The other aim next to completeness is the description of the books, according to modern principles. For the technical side this is achieved by minutely examining every book as to its origin, and by determining types, initial-letters and rubrics, woodcuts, printers' marks and catchwords, foliation, signatures and custodians. On the

Bibliographies—*continued.*

Gesamt Katalog der Wiegendrucke—*continued.*

other hand, the literary and historical question of incunabula is to be dealt with for the first time. This is achieved by adding a short biography and dates to the authors' names and by noting the most trifling accessories and all assistance the author partook of, such as the names of the editors and correctors of the text, dedicatory letters and complimentary verses, preface and colophon.

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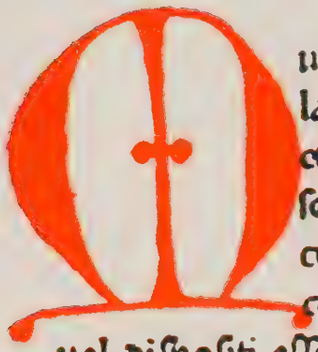

ultorꝫ tam clericorꝫ ꝗ laicorꝫ quere
la ē non modica. occupacio grauis
et questio dubiosa. quomodo quis
se habere debeat in celebrando uel
cōmunicando Quando uidelicet ac
cedere. Quomodo accedentes moti
uel dispositi esse. Aut quibus motiuis ul' indispo
sicionibus abstinere debeant Et an melius sit con
tinue sumere corpus xpi. frequenter. aut raro. De
tam utili et multis quodāmodo necessaria materia
sepe interrogans. pluries interrogatus. audiui ua
ria et uidi. Nec tm adhuc sic quietus sum quin se
pe disceptem et litigem in me ipo Jam uolo acce
dere Jam nolo. hinc attrahor. illinc retrahor. nūc
spe diuine mis̄icordie animor ut faciam. nunc ti
more misere consciencie aut districti iudicij terre
or ut dimittam. Et ita nescio quid deo mag̃ pla
ceat. quid m̄i magis expediat Vereor me sepius
accedere dū abstinendū est. et dū accedendū est o
mittere. ymmo qn̄ꝫ tamdiu disputando mecum
dubito ꝗ ex ipa disputacōne tempus transit uel
alias impedimentū occurrit et negligo Licet autē
hijs dubijs et tot ambiguitatibus consciencia
satisfacere nō ualeam et hec lis nō nūq̄ ualde bo
na sit. q̄ ex ea consurgit discussio consciencie ut
pbet homo seipm. q̄ tamen consciencia qn̄ꝫ er
ronea uel nimis scrupulosa est. et ad vnam ptem
tali motiuo mouetur quo uel ad oppositam pte
uel nichil omnino moueri deberet. Idcirco uisum
est michi iudicet qui uoluerit an bene. ꝗ non ē.

First Page from
MATHEUS DE CRACOVIA. TRACTATUS RATIONIS ET CONSCIENTIAE.
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See Item No. 1951.

I

a IN nomie dñi nr̃i Jesu Xristi. Ex hoc nō. q̃ christianus fuit. alias non posset imperare. i. imperij iurisdictionem exercere. vt in auť. iusiur. qd̄ prestat i pn̄. ibi. ⁊ comunicator ecclesie. colla. ij. vbi dicitur q̃ quilibet administrator debet iurare se eē cōicatorē sce ⁊ catho lice ecclesie. sic ⁊ al'icip̄ vt .C. d̄ offi. pre. p̄. aff. l. in nomine domini. ⁊ i auť. de armis in pri. col. vi. ex h enim seqtur bonū ini tiuz meli' medii ⁊ optim' finis vt i ät. quō oporteat epis. i pn̄. coll. i.

b Imperator Cesar. a Cesar Augusto qui regnabat tpe natiuitatis xpi vnde illd̄ exiit edictū a Cesar augō vt describeretur universus orbis. i. ut quilibet extiaret bōa sua ⁊ exide quilibet iperatō dict' est Cesar. vel dic Cesar. quia fuit cesus de ventre matris sue.

c Flauius. qz tal' erat colōis nam rubeus.

d Justinian'. qz fuit filius iustini. vt. j. de dōa. §. ē ⁊ aliud. ⁊. j. qbus nō ē pmis. fa. tes. §. penul. sed i dec. di. vi. c. hēo liberz. dr̄ q̃ fuit filius pstātini. sz forte ibi loquitur de alio Justiniano q̃ hic. vel dic q̃ fuit filius in successiōe p' ipm i regno vl' dr̄ a iusticia quā semper coluit ⁊ subditis iniunxit colendam. vt. C. de sum. trini. ⁊ fide. catholi. l. i.

e Alemaicus. hoc nomē ⁊ oia sequētia noia sunt ab euētu sibi imposita. vtputa qz vicit affricos. ⁊ sic d̄ alijs. vt i auť. de here. ⁊ fal. i pn̄. coll. i. ⁊ hec omnia sunt nomina prouinciarum quas devicit.

f Pius. a pio Antonino. vt i auť. vt libert d̄ ce. colla. vi. §. si quis autem. alias ē. §. facimus ät vl' pius a pietate animi vt. C. de suma tri. ⁊ fid. c. l. i. i pn̄. ⁊. C. de nup. l. iperialis ⁊. C. de cad. tol. l. vnica vltimo responso.

g Felix. a virtute animi vel felix. i. prosper. quia sibi omia ad votum succedebant.

h Inclytus. a gestis magnificis. accursius florentinus.

i Victor. in fugando hostes. accursius.

k Triumphator. post victoriam.

l Semper augustus. qz huius debet ēē ppositi quilibet iperator vt augeat. lz hoc semper nō faciat sic i diffinitione matrimonij vt. j. de pa. po. in pn̄. lz interdū diuidatur vt. C. de repu. l. psensu sic in diffinitione iustitie vt. j. de iust. ⁊ iur. in pri. secundū Jo.

m Cupide. scilicet mittit suam gratiam ⁊ hunc librum.

n Incipit. more recte scribētiū pmittit. phemiū i quo reddit lectorē attētum. docilē ⁊ beniuolū. Attētum cū dicit sūmis vigilijs. Naz p hoc q̃ ipe vigilauit reddit nos attētos. vt vigilare dēam'. nā ius ciuile vigilātib' scriptū ē. vt. ff. q̄ i frau. cre. l. pupillus i fi. ⁊ ibi sūma prudentia. vt. j. pr. §. Docilē cū dicit ⁊ cū sacratissimas psti. ätea pfusas tē. vt. j. e. §. oēs docilē. n. facit q̃ sūmā rei breuiť pprehēdit. nā p hoc q̃ ipe abbreuiauit poterūt ämō faciliuś edoceri. Bēuolū. i. bone volūtatis ad addiscendū ubi dicit ⁊ q̃ i pore tpr. ⁊ ibi sūma itaq̃ ope vt. j. e. §. cunq̃ i fi. ⁊. §. sūma itaq̃ tē.

o i Imperatoria maiestate. i. ipatorē q̃ ē i maiestate. vt. C. d̄ legi. ⁊ cō. l. digna. similis ē loquēdi ornat'. j. qb' mo. r' pa. po. sol. §. filij' ibi ipatoriā celsitudinē. ⁊ nō. q̃ ätipho rizat rndēdo ad tacitā qōnem hac. l. qre ipator ñ fać q̃ suū ē. l. armis itēdere. cū milites magis arma scire quam iura oporteat. vt. C. de iure deli. l. scimus. ad q̃ respondet imperatoriam maiestatem tē.

p Decoratā. q̄ritur qz q̃ erat armorū attribuit legibus ⁊ econtra rndet vt oñderet alter alteri' auxilio semp egere vt. C. d̄ no. co. pfir. i pri. vl' dic. p prie pōit. nā arma sūt ad decorē leges sunt ad armādū. vñ dr̄ militāt nāq̃ tē. vt. C. d̄ aduoc. diuer. in. l. aduocati. vl' iō posuit vt euitet malus sonus verborum. s. cacephatō. i. turpis sonus.

q Opzti. opportunum ē.

r Armatā. s. ad hanc vtilitatem que sequitur.

s Et bellorum. ⁊ sic quo ad vsum armorum.

t Et pacis. sic quo ad vsū legis.

u Gubernari. alterum cū legibus. s. ipse pacis. alterum armis. s. ipsus belli.

x Et pnceps. s. iperator.

y In hostib' q̃ sūt hostes dicitur. ff. d̄ ca. ⁊ post li. re. l. hostes.

z Per legitios tramites. i. p leges q̄ sunt via gradiēdi sicut tramites cūdi scōm Jo. bñ dico calūniantes puniri p leges. nā i cribus siue ordiarijs siue exōrdinarijs puniuntur calūniator ad similitudinē suplicij vt. C. d̄ acc. l. fi. ⁊. ff. ad turp. l. i. ⁊ i pnātis ⁊ i extraordinarijs criminibus oēs calūniosi. p qualitate admissi plectuntur. Itē i ciuilibus mō pecuniaria pēa. mō sacramēto calūnie. mō nō. ifamie. vt. j. de pe. te. li. p totum. ⁊. j. de act. §. si quis agēs ⁊. C. d̄ plus pe. l. vnica. ⁊ d̄ iudi. pperādū. §. ⁊ si q dē vbi puniť ptu max i expēsis. vel dic q̃. vij. genera penarz vocat legitimos tramites. vt. ff. d̄ penis. l. vi. i fi. ⁊. l. vij. ⁊. viij. vl' dic q̃ magrat' vocat tramites p quos iura reddunť. nā pax valēt iura i ciuitate nisi eēnt q executioni mādarēt vt. ff. d̄ orig. iur. l. ij. §. p' originē q puniūt i criminalibus puniunt ⁊ in ciuilibus ⁊ expēsis ⁊ i viatico. vt. ff. de iudi. cū quē. q̄ vluma verior est.

a Calumniantiū. calūniator ē q falsa cria scientes tendit. vt. ff. ad turp. l. i. in pri. ⁊ facit ad hoc. ff. d̄ his q no. ifa. athletas. §. calūniator. qd ät sit praeuaricator ⁊ tergiuersator dicitur in predictis legibus.

b Religiosissimus. nō. quē fieri religiosū p leges. nā ipe sunt sacre vt. C. de legi. ⁊ cō. l. leges. Itē nō. hic qtuor pporiōalia. s. arma. usus armorū victoria: triumphus. Item leges: usus legū: calūnie pulsio: ⁊ iuris religio.

c Quorum utrāq̃. si ista debent esse in principe tu Justiniane quid fecisti. respondet quorum utrāq̃.

d Summis. idest cum summo labore.

e Vigilijs. quo ad leges. nam ius ciuile vigilantibus ⁊ non dormientibus scriptum est ut. ff. que in frau. credi. pupillus in fi. Accursius.

f Prouidētia. s. quo ad arma. ⁊ nota tres esse hominis status: memoria p̄teritorum. scientia presentium. prouidentia futurorum.

g Annuente deo. deo gratias refert: gratia cuius triumphum meruit obtinere vt. C. de offi. pre. pre. affri. l. i. in pri.

h Et bellicos. q̃ coniunctim dixerat dicendo utrāq̃ viaz tē. nunc diuidit dicendo primo qualiter se habuit circa arma.

i Barbarice. barbari sūt qui extra romanū iperium sunt ⁊ maxime hostes

k Deducte. de nouo.

l Taz affrica. Que erat a vandalis per centum ⁊ quinq̃ annis occupata sz ⁊ roma ab ipis vandalis erat capta ⁊ imperialia ornamenta exinde in affricam translata vt. C. de offi. prefec. preto. affri. l. i. in pri. sub qua multe prouincie continentur.

m Prouincie. sic construe tam affrica quam alie inumerabiles prouincie.

n Itez addite. i. adiūcte ditioni romane. i. iurisditioni nr̄oq̃ imperio p' tē.

o Protestantur. nostris victorijs a cel. mu. prest. nam iste prouincie prius fuerunt de romano imperio. post desierunt ⁊ post centū. v. annos redierunt

In nomine domini nostri iesu cristi. Imperator cesar flauius iustinianus alemanicus: gothicus: francus: germanicus: atticus: alamanicus: vandalicus: affricanus: pius: felix: inclitus victor ac triumphator: semper augustus: cupide legum iuuentuti institutionuz incipit prohemium.

IMperatoriaz maiestatem nō solum armis decoratam sed etiam legibus oportet esse armatam: ut utrunq̃ tēpus ⁊ bellorum ⁊ pacis recte possit gubernari: ⁊ princeps romanus victor existat: non solum i hostilib' prelijs: sed etiam per legitimos tramites calūniantium iniquitates expellat: ⁊ fiat tam iuris religiosissimus q̃z victis hostibus triumphator. Quorum utrāq̃z uiam cuz summis vigilijs summaq̃z prouidentia annuente deo perfecimus. Et bellicos quidē sudores nostros barbarice gentes sub iuga nostra deducte cognoscunt: ⁊ tam affrica q̃z alie innumerose prouincie post tanta temporum spacia nostris victorijs a celesti numine prestitis iterum ditioni romane nostroq̃z addite iperio ptestāt

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Primũ uocat
In nomine sancte
firmiter credimus
spiritus sanctus
legitimo ecclesiastica
b
iuris ordinem
Postulasti per
super executione
accepisse q cum
c
nobis
posuit dicens
qui z uelint
eo q clerici
d
ne diuidatur
non esset
decedendum
Bone memorie
e
processum
ecclesie
His quibus
ijdem
f
Lecte coram
z antiqua
dicetur: nam
epo ignorantes
in quibus
g
ne bigamus
Inno. tertius
quia z si ualde
cõmutuntur
si memores
h
Cum olim
esse nullam
tuam iurisdictionez
Nisi specialis
i
quatenus si est
sublimitas
Dilecta filia
presentium
k
reuocatorie
uel aduersario
gozitañ. eps
canonicis
l
agi potest
Liber secundus
archiepiscopo
forsan dicetur
m
tinenti coram
nis beneficium
testes uel
tardabit
n
Diaconus
iudicare
q prefata
uertit z infra
obstantibus
o
De probationib'
ut si absq
ut dicere
a criminibus
p
denī: excõicantes
de causis
mandati
admittus
q
contracta
Idem maximo
nolumus
meu sub
r
defecerit
habebat
lationem dicti
Excõmunicatus
s
igitur inherentes
predictorum
renunciasse
tuum non
t
se abstan ex
impediri
eos excõicationis
ecclesia cessaretur
iudicem absq
v
A crapula
canonice
repugnet
defraudetur
x
Graue nimis
z infra
nec uos
sed infra sex
y
super mandato,
ut sacerdotes
ac aliarum
de emptione
z
Is qui conquerit
ceptorum
pro seruitijs
Relatum est
z
et priuilegio
significauit
proponunt
tenetur
?
uise ingredi
predictus vir
uelit in
ad hoc se
noscitur
z
Cura pastoralis
controuersia
z laico patronis
est: in illis
A
In quadam
z filij z spiritus
in quo casu
de custodia
B
potentiam
probandum
si moniti
filiam seu
C
quin ac
soluendũ
ecclesiarum
est ei pecunia
D
cognouerit
legitime
omni diligentia
Idem
iudicentur
E
distinximus
etiam fame
nouerit
noscantur
ad renunciandum
F
Ita quorundam
iuuenit in
z perfectus
non sufficit
G
talibus
precepto
positus
pecunia
H
sua compescas
Idem bisuntne ñ.
promoueri
Cum ad
I
apparuit
per depositiones
aperiantur
decernimus
K
proprij
medici
etiam excõicatione
saltem verecunde
L
Inquisitioni
opinionis
obtinent
Nihil obstat
sententie

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One of a limited edition of 170 copies. A charming essay on Marguerite's bookbindings, with some extremely interesting observations on the Court life of her time. The author quotes some delightful passages from Brantôme's "Eloge de Marguerite de Valois," whose beauty and grace are described as more characteristic of a Goddess from heaven than a princess on earth. To complete the character-sketch the author has also quoted some lines from Marguerite's own *Memoirs*, which reveal the calm philosophy of her mind.

The frontispiece is a reproduction of the binding of one of the Queen's books, a volume of manuscript verses dedicated to Marguerite, the other illustrations being facsimiles of this manuscript, in the Pierpont Morgan collection.

1265 **GRUEL** (Léon). Catalogue des Reliures de Style et Objets Artistiques.

Small 8vo, wrappers. Paris, 1893. **7s 6d**

1266 **GRUEL** (L.). Quelques mots sur l'exposition rétrospective de la Reliure au Palais de l'Industrie en 1894.

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1267 **GRUEL** (L.). Recherches sur les Reliures-Bouteille.

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1268 **GRUEL** (L.). Reliures en Vernis sans odeur. With illustrations.

8vo, wrappers. Paris, 1900. **6s**

Books on Binding—*continued.*

1269 **GUIGARD** (J.). Armorial du Bibliophile avec illustrations dans le texte. With plates.

3 vols. in 1, royal 8vo, half morocco. Paris, 1870-2. **£3 3s**

A large paper copy on papier de hollande.

THE INDISPENSABLE GUIDE TO FRENCH ARMORIAL BINDINGS.

1270 **GUIGARD** (J.). Nouvel Armorial du Bibliophile; guide de l'amateur des livres armoriés. With numerous armorial illustrations.

2 vols., 8vo, half morocco. Paris, 1890. **£16 16s**

1271 **HAEBLER** (Konrad). Deutsche Bibliophilen des 16. Jahrhunderts; die Fürsten von Anhalt ihre Bücher und ihre Bucheinbände.

With 35 magnificent plates of bindings, three of which are in colours.

Folio, cloth. Leipzig, 1923. **£2 5s**

1272 **HALACINSKI** (Kazimierz). O Krakowskich Introligatorach Ubieglego Wieku.

With frontispiece and 8 plates.

4to, wrappers. Krakow, 1926. **12s 6d**

One of 300 copies only printed.

1273 **HIERTA** (Baron P.). Ex Bibliotheca Fraemmestadiensi. Festskrift-tillagnad Friherre per Hierta pa Hans Femtioardsday den 25 Oktober, 1914.

With portrait and 60 illustrations of bookbindings.

4to, wrappers. Stockholm, 1914. **£2 15s**

1274 **HOBSON** (G. D.). Thirty Bindings described by G. D. Hobson. Selected from the First Edition Club's Seventh Exhibition, held at 25 Park Lane, by permission of Sir Philip Sassoon, Bart.

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4to, cloth, gilt. London, The First Edition Club, 1926. **£3 3s**

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1275 **HUSUNG** (Max Joseph). Bucheinbände aus der Preussischen Staatsbibliothek zu Berlin.

With 182 illustrations on 100 plates (26 in colours).

Folio, cloth. Leipzig, 1925. **£13**

1276 [**LA CROIX-LAVAL.**] Collection de la Croix-Laval. Cent Reliures d'Art Exécutées sur des Editions de Grand Luxe.

Imperial 8vo, wrappers. Paris, 1902. **5s**

Books on Binding—*continued.*

1277 **LAS NAVAS** (Conde de). De Libros (Menudencias). De la Encuadernacion. Generalidades. Bibliografia.
4to, wrappers. **18s**
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1278 **LAS NAVAS** (Conde de). De "Re ligatoria." Noticia de la coleccion Lameyer. [*Extract.*]
With illustrations of bindings.
4to, wrappers. Madrid (1917). **6s**

1279 **LEDIEU** (Alcius). Les Reliures Artistiques et Armoriées de la bibliothèque communale d'Abbeville.
With 71 illustrations and 18 plates.
4to, wrappers. Paris, 1891. **£4 10s**
One of 50 copies only.

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1280 **LIMA** (Mathias). Super-Libros Portuguezes Ineditos.
With numerous illustrations.
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1281 [**LOUBIER** (Hans).] Buch und Bucheinband. Aufsätze und graphische Blätter zum 60 Geburtstage.
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4to, half vellum, t. e. g. Leipzig, 1923. **£2 2s**

1282 [**LYONS BIBLIOTHÈQUE.**] **JOLY** (Henry). Exposition de reliures organisée par Henry Joly, Conservateur.
With thirty one plates.
Royal 8vo, half morocco, t. e. g., by Rivière.
Lyons, November, 1925. **£1 12s 6d**

1283 [**MAGNIN.**] **GIRAUD** (J. B.). Lucien Magnin, Relieur Lyonnais 1849-1903. With portrait of Lucien Magnin and 80 plates of bindings.
8vo, half cloth. Lyons, 1905. **£2 5s**
One of 125 copies printed on Japan paper.

1284 [**MAHIEU.**] **VINCTRINIER** (Aimé). Maioli et sa famille; à propos d'un Livre de la Bibliothèque de Lyon.
8vo, half morocco. Paris, 1891. **10s 6d**

[**MAHIEU.**] See No. 1292 of this Catalogue.

Books on Binding—*continued.*

1285 **MAHUET** (Cte Antoine de) and **ROBERT** (Edmond des). Essai de répertoire des Ex-Libris et Fers de Reliure des Bibliophiles Lorrains.
With 15 plates (most of them in colours) and numerous illustrations.
Royal 8vo, wrappers. Nancy, 1906. **£2 10s**
Only 300 copies printed.

1286 **MARIUS-MICHEL.** Essai sur la Décoration extérieure des Livres.
With illustrations in the text.
Royal 8vo, original wrappers. Paris, 1878. **10s 6d**

1287 **MAUL** (Joh.). Deutsche Bucheinbaende der Neuzeit. With 40 plates.
Folio, half cloth. Leipzig, 1888. **£1 1s**

1288 **MAZEROLLE** (F.). Documents sur les Relieurs, Miniaturistes & Calligraphes des Ordres Royaux de Saint-Michel et du Saint-Esprit publiés par F. Mazerolle. With one plate and three pages of reproductions.
8vo, wrappers. Paris, 1897. **10s 6d**

THE STANDARD WORK ON MEARNE.

1289 [**MEARNE.**] **DAVENPORT** (Cyril). Samuel Mearne Binder to King Charles II.
With reproduction of the signature of Samuel Mearne on a Warrant of 15th August, 1673, as frontispiece, and 24 charmingly coloured plates, besides numerous illustrations in the text.
4to, half cloth.
Chicago, published by the Caxton Club, 1906. **£6 6s**
One of 252 copies printed on American hand-made paper.

1290 **MEUNIER** (Charles). La Reliure Française, ancienne et moderne. Conférence faite chez Madame la Marquise de Clermont-Tonnerre par Charles Meunier, 23 Janvier 1909.
With 32 beautiful reproductions of famous bindings, in their chronological order, with a short description and interesting notes on them on the opposite page. And 16 full-size reproductions of different modern bindings, also with description and notes on the opposite page.
4to, wrappers. Paris, 1910. **£6 6s**
One of 50 copies on special paper.

THE ONLY WORK ON HISPANO-ARAB BINDING.

1291 **MIQUEL Y PLANAS** (R.). Restauracion del Arte Hispano-Arabe en la decoracion exterior de los Libros.
With 21 plates and small illustrations in the text.
Royal 8vo, wrappers. Barcelona, 1923. **15s**
The plates illustrate some fine examples of original Hispano-Arab bindings of the XVth century, with excellent modern reproductions. The sketches in the text illustrate the details of decoration.

Books on Binding—*continued.*

1292 **MONOGRAPHS ON BOOKBINDING.** Vol. I. Maioli, Canevari, and others. By G. D. Hobson. Contents:—

1. A group of bindings decorated with plaquettes.
2. Sixteenth century bindings with architectural decoration.
3. The bindings of Thomas Maioli, with list of about 90 examples, fully described and classified.
4. Apollonio Filareto and his bindings.
5. The Great Canevari myth: an attempted identification of the true owner of these famous bindings, with a list of over 100 specimens and rules for distinguishing genuine examples from forgeries.

With plates (in colours) almost all of bindings hitherto unpublished.

Royal 8vo, cloth. London, 1926. **£3 13s 6d**

In all these essays the author breaks new ground: No. 1 appeared in "The Library," June, 1924, but has since been greatly expanded and largely rewritten in the light of new discoveries. It deals with a group of bindings, most of which belonged to Jean Grolier, and brings new evidence to the controversy whether the bulk of the great collector's bindings were of French or Italian workmanship.

No. 2 discusses two little known groups of sixteenth century bindings, and incidentally brings evidence to show that a remarkable binding in the British Museum, hitherto considered to be a modern forgery, is a genuine example of Renaissance work.

No. 3 is the first detailed and scientific study ever made of the bindings of this mysterious collector. Mr. Hobson has been remarkably successful in tracing the books which composed his library, and the results of his investigations are startling and are likely to modify the whole study of sixteenth century binding.

No. 4 gives an account of an almost forgotten Italian politician who owned some beautiful bindings, now very rare, a list of which is given.

No. 5 proves conclusively that Demetrio Canevari never owned the famous bindings decorated with the medallion of Apollo and Pegasus which for over sixty years have been associated with his name. It suggests who the true owner may have been, discusses when and where they were executed, and relates them to other Italian bindings of the period.

The lists of bindings are a feature of the essays: so far as possible the successive owners of each binding are named, and references given to reproductions where any exist.

1292A **MONOGRAPHS ON BOOKBINDING.** Vol. II. **GOLDSCHMIDT** (E. P.). Gothic and Renaissance Bookbindings. See No. 1251 of this Catalogue.

1293 [**NEWBERRY LIBRARY.**] Bookbindings. Notes descriptive of an exhibition of bookbindings of the Fifteenth to the Nineteenth Centuries, together with a select list of books on bookbindings and bookbinding.
8vo, wrappers. Chicago (Newberry Library), 1923. **2s 6d**

1294 **NICHOLSON** (James B.). A Manual of the Art of Bookbinding.
With frontispiece and illustrations.
8vo, cloth. Philadelphia, 1856. **18s 6d**

Books on Binding—*continued.*

1295 **NILSSON** (Axel). Bokbandsdekorens Stilutveckling.
With 84 reproductions of fine bindings.
4to, boards. Göteborg, 1922. **£1 15s**
One of a limited edition of 350 copies.

THE NEW GREAT MONOGRAPH ON FRENCH ARMORIAL BINDINGS.

1296 **OLIVIER** (Dr. Eugène), **HERMAL** (Georges) and **DE ROTTON** (Capitaine R.). Manuel de l'amateur de Reliures Armoriées Françaises.
With about 600 plates. Series 1-12 (all out).
12 vols., 4to, half morocco, by Rivière. Paris, 1924-1928. **£25**

1297 ——— The Same. Unbound as published. **£6 6s**

1298 [**PAYNE** (Roger).] **ANDREWS** (William Loring). Roger Payne and his Art. A Short Account of his Life and Work as a Binder.
Portrait of Roger Payne, and 10 full page plates.
8vo, cloth. New York, de Vinne Press, 1892. **£7 15s**

A COMPLETE CATALOGUE OF MADAME DE POMPADOUR'S BOOKS WITH ARMORIAL BINDING.

1299 [**POMPADOUR.**] Catalogue des Livres de la Bibliothèque de feue Madame la Marquise de Pompadour, Dame de Palais de la Reine.
8vo, calf. Paris, 1765. **£4 4s**

1300 [**POOR** (William).] **DU BOIS** (H. P.). American Bookbindings in the Library of Henry William Poor.
Described by H. P. du Bois. Illustrated in gold-leaf and colors by E. Bierstadt.
With frontispiece and 38 colour-plates of beautiful bindings.
8vo, cloth. New York, 1903. **£3 10s**
One of 200 copies on Holland hand-made paper.

1301 **PRIDEAUX** (S. T.). A Bibliography of Bookbinding.
8vo, wrappers. London, 1892. **18s 6d**

1302 **PRIDEAUX** (S. T.). Bookbinders and their Craft.
With 9 reproductions of book-bindings, and numerous other illustrations.
4to, boards. New York, 1903. **£4 10s**

1303 **QUENTIN-BAUCHART** (Ernest). Les Femmes Bibliophiles de France (XVIe, XVIIe and XVIIIe siècles). With title-pages in black and red.
With numerous plates of coats of arms and reproductions of bindings (one double-page).
2 vols., royal 8vo, bound in tapestry. Paris, 1886. **£10 10s**
One of 50 copies on papier de Chine.

1304 ——— Another Copy. Wrappers. **£10 10s**

Books on Binding—*continued.*

1305 **QUENTIN-BAUCHART** (E.). La Reliure moderne au Musée Galliera.
8vo, wrappers. Paris, 1902. **6s**

1306 **QUENTIN-BAUCHART** (E.). La bibliothèque de Fontainebleau et les livres des derniers Valois, à la Bibliothèque Nationale (1515-1589).
With portrait (in colours) of François Ier on his accession to the crown, and six extremely fine reproductions of miniatures from Manuscripts by Du Tillet and others.
Royal 8vo, wrappers. Paris, 1891. **£1 1s**

1307 **RENESSE** (Théodore de). Dictionnaire des Figures Héraldiques.
7 vols., royal 8vo, half calf, t. e. g.
Bruxelles, 1892-1903. **£10 10s**

1308 **REITSTAP** (J. B.). Armorial Général précédé d'un Dictionnaire des termes du Blason. Deuxième Edition, refondue et augmentée.
2 vols., with supplement, thick 8vo, half morocco.
Gouda (circa, 1890). **£20**

1309 **RIVIÈRE** (R.). Examples of modern bookbinding designed and executed by Robert Rivière and Son.
With 69 plates, some in colours.
4to, cloth. London, 1919. **£2 2s**
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1310 **RUDBECK** (Gustaf). Broderade Bokband fran aldre tidi Svenska Samlingar.
With 39 plates (6 in colours) of fine bindings.
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A Monograph on Swedish Bindings since 1521.

1311 **RUDBECK** (Johannes). Svenska Bokband under nyare tiden, Bidrag till Svensk bokbinderihistoria. En serie afbildningar af konstnärlinga bokband samlade och beskrifna 1521-1718.
With 80 illustrations of bookbindings, mostly in gold and colours.
Royal 8vo, half morocco. Stockholm, 1910. **£3 3s**

On Mexican Library Stamps.

1312 **SALA** (Rafael). Marcas de Fuego de las Antiguas Bibliotecas Mexicanas.
4to, wrappers. Mexico, 1925. **16s**

Books on Binding—*continued.*

THE BEST BOOK ON ORIENTAL BOOKBINDING.

1313 **SARRE** (F.). Islamic Bookbindings. Translated from the German Manuscript by F. D. O'Byrne. With descriptions and reproductions in colour of 36 beautiful Oriental bindings, and other illustrations.

Large folio, half bound. London, 1924. **£7 7s**

A limited edition.

1314 **SARRE** (F.). Islamische Bucheinbände.

With 36 coloured plates.

Folio, boards. Berlin, 1923. **£7 7s**

1315 **SAVIGNY DE MONCORPS.** Quelques mots sur différentes Reliures du Calendrier de la Cour au XVIIIe Siècle.

8vo, wrappers. (Paris, about 1900). **5s 6d**

1316 **SCHWENKE** (P.). Die Buchbinderei des Petersklosters.

8vo, wrappers. N.P. N.D. **6s**

ON SWEDISH ROYAL BINDINGS.

1317 **SJOGREN** (Arthur). Svenska Kungliga och furstliga Bokägaremärken, inklusive dedikations och donations exlibris. Med ett Föror av Johannes Rudbeck.

With 352 plates, and numerous other illustrations of Swedish Royal Bindings.

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1318 **THEELE** (Dr. Joseph). Rheinische Buchkunst im Wandel der Zeit.

With 14 full page reproductions of beautiful book-bindings and book-binding ornamentations. Also 76 other interesting plates of illuminated miniatures and woodcuts.

4to, buckram. Cologne, 1925. **£1 4s**

1319 **THOINAN** (E.). Les Relieurs Français (1500-1800). Bibliographie Critique et Anecdotique précédée de L'Histoire de la Communauté des Relieurs et Doreurs de Livres de la Ville de Paris et d'une étude sur les styles de reliure.

With 31 plates and folding map.

8vo, original wrappers. Paris, 1893. **£2 10s**

Books on Binding—*continued.*

AN EXCELLENT WORK ON FRENCH BOOKBINDERS.

1320 **UZANNE** (Octave). The French Bookbinders of the Eighteenth Century. Translated by Mabel McIlvaine.

With 20 beautiful plates, some in colour, and 6 exquisite head pieces, from wash-drawings by Paul Avril. Also 14 illustrations in the text, of binders' labels and tooling.

Large 4to, half buckram.

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One of 252 copies on hand-made paper.

1321 **UZANNE** (Octave). L'Art dans la Décoration Extérieure des Livres en France et à l'Etranger.

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1322 **UZANNE** (Octave). La Reliure Moderne artistique et fantaisiste.

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1323 **WALLIS** (Alfred). Examples of the Book-Binders Art of the XVI. and XVIIth Centuries. Selected chiefly from the Royal Continental Libraries, with Descriptions and an Introduction.

With 40 plates of rich and exquisite bindings; and descriptions, ornamented with large initial letters, on the opposite page.

Folio, half morocco, t. e. g.

London (Privately printed), 1890. **£5 5s**

1324 **WEBER** (Louis). Elfenbeintafeln, Miniaturen, Schriftproben aus dem Drogo-Sakramentar. Sonderabdruck aus Einbanddecken, Elfenbeintafeln, Miniaturen, Schriftproben aus Metzer Liturgischen Handschriften.

With 29 plates (1 in colours).

Folio, in portfolio. Strassburg, 1913. **£2 10s**

VII

BOOKS ON MANUSCRIPTS.

1325 **ADLER** (Elkan Nathan). Catalogue of Hebrew Manuscripts in the Collection of E. N. Adler. With facsimiles, included in 105 illustrations.

Imperial 8vo. Cambridge, 1921. **£3 3s**

This remarkable collection contains over 4,200 Hebrew MSS., the earliest of which are dated 640 and 832; there are volumes of dated fragments for every century thereafter, the eleventh and twelfth being the most bulky. There is an autograph Response of Maimonides, some chapters of the Hebrew Ecclesiasticus, Gaonica, Saadyana, and historical matter of the first importance.

Most of the items were collected in the course of travels in Egypt, Palestine (including Jerusalem and Damascus), Corfu, Morocco, Algeria, Persia, Central Asia, Turkey, the Balkans, Spain, Portugal, Russia, and North and South America, from the year 1888; whilst some of the manuscripts were inherited from the collector's father and brother, two of Britain's Chief Rabbis.

Among the literary curiosities, connected with Anglo-Jewish history, are a document between Richemus de Gobert and John de Aldefelde (Oldfield) about the Monastery of St. Mary and the Holy Angels—which was unearthed, along with numerous other fragments, in the Geniza, "that famous lumber-room of the ancient Synagogue of Old Cairo"; Manuscripts written by the Da Costa Athias, who founded the Hebrew Collection at the British Museum; Hebrew Odes and Elegies for English Monarchs and Princes, etc.

The facsimiles given in the Catalogue will be of use to other collectors and students, fragments of important lost works, such as the Saadya, being given in order to assist others in their identification, as the treasures of the Geniza are scattered among many great libraries, especially in Cambridge, Oxford, and the British Museum. It should be mentioned that some of the MSS., although written in Hebrew characters are not in the Hebrew language, but in Greek, Persian, German, etc. There are three indices: Subjects, Names, and a Geographical Index.

1326 **ALBA** (Duke of). Catalogue of the Portrait Miniatures Belonging to the Duke of Berwick and Alba, by Don Joaquin Ezquerra del Bayo (in Spanish).

With 33 plates (13 in colour) of the most important miniatures.
Small folio, bound in leather gilt. Madrid, 1924. **£3 3s**

This catalogue of 180 pages has been privately printed for the Duke of Berwick and Alba and richly illustrated, to make his collection of portrait miniatures known to the general public. The collection is naturally especially rich in portraits of the Stuart family, and comprises among the artists the following names: Bell, Bourton, Bozzolini, Comte, Corbet, Carro, Fontenay, De Craene, Doubois, Engleheart, Garneray, Isabey, Lens, Marras, Pommayrac, Rivero, Singry, Thomson, Valentino, West.

We are the sole agents for the sale of the Duke of Alba's Catalogue of Portrait Miniatures (outside Spain).

1327 [**ALCOBACA.**] Index Codicum Bibliothecae Alcobatiae, in quo non tantum Codices recensentur, sed etiam quot tractatus epistolas etc., singuli codices contineant, exponitur.

4to, half cloth. Lisbon, 1775. **£1 5s**

Books on Manuscripts—*continued.*

1328 **AMIRA** (Karl von). Die Bruchstücke der grossen Bilderhandschrift von Wolframs Willehalm. With 20 reproductions in colours.
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1329 **ANCONA** (Paolo D'). La Miniature Italienne du Xe au XVIe Siècle. Traduction de P. Poirier.
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Folio, wrappers. Paris et Bruxelles, 1925. **£3 10s**

1330 **ARNOLD** (Sir Thomas W.). Survivals of Sasanian & Manichaean Art in Persian Painting.
With coloured frontispiece and 17 illustrations (1 coloured).
4to, half cloth. Oxford, 1924. **10s 6d**

1331 **ARNOLD** (Sir Thomas). The Miniatures in Hilali's Mystical Poem. The King and the Dervish. With eleven plates.
8vo, wrappers. Vienna (privately printed), 1926. **10s 6d**
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1332 **AUTOGRAPHS.** The Autographic Mirror.
Illustrated with numerous lithographic plates of examples of the autographs of illustrious and distinguished people of past and present times, including sovereigns, statesmen, warriors, divines, historians, lawyers, literary, scientific, artistic, and theatrical celebrities. The text in English and French.
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London, 1864 and 1865, and 1866. **£1 1s**
A most interesting book, and a useful guide to the autograph collector.

1333 **BACHELIN** (A.). Description du Livre d'Heures du Prieuré de Saint-Lo (de Rouen). With two fine reproductions of miniatures.
4to, wrappers. Paris, 1869. **10s 6d**
The two miniatures which are reproduced represent "An Angel presenting a shield to St. Joan of Arc (?)" and "The Burial of an Abbot."

1334 **BEISSEL** (St.). Die Bilder der Handschrift des Kaisers Otto im Münster zu Aachen. With 33 plates of miniatures.
Folio, cloth. Aachen, 1886. **£1 10s**

1335 **BENZIGER** (Dr. C.). Eine Illustrierte Marienlegende aus dem XV. Jahrhundert (Kodex MSS. Hist. Helv. X. 50, Stadtbibliothek Bern).
With 25 illustrations.
Folio. Strassburg, 1913. **£2 2s**

Books on Manuscripts—*continued.*

THE FAMOUS ILLUMINATED BIBLE OF THE HOUSE OF ALBA.

1336 **BIBLIA** (antiguo Testamento) traducida del Hebreo al Castellano por Rabi Mose Arragel de Guadalfajara (1422-1433?) y publicada por el Duque de Berwick y Alba.

With 290 coloured illustrations, 29 initial letters of the Books, with borders, and five full-page illustrations, all reproduced in gold and colours.

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This Bible, consisting of the Old Testament translated from the Hebrew into Spanish, and known as the Bible of the House of Alba, is now published for the first time. The work of translation was undertaken in 1422 at the request of Don Luis Guzman, Lord of Agaba and Grand Master of the Military Order of Calatrava, by the learned Rabbi Roses Arragel of Guadalfajara. For many years the Manuscript was in the keeping of the Inquisition, who in 1620 presented it to that powerful Minister of Philip IV., the Conde Duque de Olivares, as a token of gratitude for the favours they had received from his father, the Spanish Ambassador in Rome. Finally, it came into the possession of the Family of Alba in 1688.

We are the sole agents for the sale of the Duke of Alba's Bible (outside Spain).

1337 [**BIBLIOTHÈQUE NATIONALE.**] **MOREL-FATIO** (M. Alfred). Catalogue des Manuscrits Espagnols et des Manuscrits Portugais.

8vo, half morocco. Paris, 1892. **£1 18s**

1338 [**BIBLIOTHÈQUE ROYALE, BRUSSELS.**] Catalogue des Manuscrits de la Bibliothèque Royale des Ducs de Bourgogne publié par ordre du Ministre de l'Intérieure. Repertoire Methodique.

With frontispiece and illustrations.

2 vols., folio, wrappers. Brussels, 1842. **£3 3s**

1339 **BIRCH** (Walter de Gray) and Henry **JENNER.** Early drawings and illuminations. An introduction to the study of illustrated manuscripts; with a dictionary of subjects in the British Museum.

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1340 **BLOCHET** (E.). Les Peintures des Manuscrits Orientaux de la Bibliothèque Nationale.

4to, half morocco, t. e. g.

Paris, privately printed, 1914-20. **£10 10s**

1341 **BLOCHET** (Edgar). Les Enluminures des Manuscrits Orientaux-turcs, arabes, persans, de la Bibliothèque Nationale.

With over 120 plates, of illuminated miniatures from rare and precious Oriental manuscripts.

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Books on Manuscripts—*continued.*

1342 **BOINET** (A.). La Collection de Miniatures de M. Edouard Kann.
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1343 **BOOK OF KELLS** described by Sir Edward Sullivan.
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4to, buckram. London, 1924. **£2 10s**

1344 **BOSANQUET** (Eustace F.). The Lavington Manual (Manuale ad Usum Sarum) MS. XIII., XIV., XV. Centuries.
6 pp., 8vo, wrappers. (Devizes), Circa 1918. **5s**

1345 **BOUISSOUNOUSE** (J.). Jeux et Travaux, d'après un livre d'Heures du XVe siècle. With 38 plates of beautiful reproductions.
4to, original wrappers. Paris, 1925. **£2 10s**
One of a limited edition, a beautiful and interesting book on special paper.

1346 [**BOVET** (M. Alfred).] Catalogue de la précieuse collection D'Autographes composant le cabinet de M. Alfred Bovet. Séries I-VI.
2 vols., 4to, wrappers. Paris, 1884. **£1 5s**

1347 **BRADLEY** (John W.). A Dictionary of Miniaturists, Illuminators, Calligraphers, and Copyists, with reference to their works, and notices of their patrons, from the Establishment of Christianity to the eighteenth Century. Compiled from various sources, many hitherto inedited.
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Books on Manuscripts—*continued.*

[**Foucquet** (Jean)] : **Durrieu** (Comte Paul)—*continued.*

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VIII

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Palau's *Manual*, Vol. I, p. 60.

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Palau's *Manual*, Vol. I, p. 126. Cotarelo, No. 94.
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He published various other works, none of which is cited by Palau.

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Juan Claudio Aznar de Polanco was born in 1663 at Mostoles. He was of very humble origin, and for a long time was even unaware of the correct spelling of his surname, owing to the fact that it had been recorded in the baptismal register as *Juan Polan*, the name by which he was known for many years in Madrid.

As a young orphan, he was brought up by the schoolmaster in his native town, one Tomas de Olias, who directed his earliest studies. He subsequently became famous as one of the most brilliant calligraphers at the court; as a didactic writer on the art; a mathematician; architect; and professor of fencing.

1523 **BERNHEIMER** (C.). Paleografia Ebraica. With 30 plates, some in colours.

Royal 8vo, cloth. Florence, 1924. **£5 5s**

1524 **BICKHAM.** The Young Clerks Assistant or Penmanship made easy, instructive and entertaining: being a complete pocket copy book, curiously engraved for the Practice of Youth in the Art of Writing.
With engraved frontispiece.
8vo, boards. London, N.D., circa 1760. **£3 10s**

1525 **BONET** (José). Manual de Revisiones y cotejos de documentos sospechosos.

With facsimiles in text.

Small 4to, brown cloth boards. Barcelona, Faustino Paluzie, 1895. **£1 1s**

This work is a revision, by Bonet, of the work by Esteban Paluzie, entitled *Guia para los cotejos de letras*, containing valuable hints for the detection of forged documents.

Calligraphy—*continued.*

1526 **CALLIGRAPHY.** An interesting collection of 200 volumes of printed specimens of calligraphy, plates, treatises and copy books for students, representing the calligraphic systems of the best-known Spanish calligraphers and printers of the nineteenth century; together with two manuscripts, and a set of 22 photostats of calligraphic drawings and specimens of writing by Morante (1627).

Together 200 vols. in 170, and parcel of photographs.

Madrid, Seville, Paris, Valencia, Barcelona and Valladolid, 1804-1902. **£75**

This is an instructive collection of the Spanish booklets printed on the subject at the time, and contains engravings by Monfort, Gangoiti, Fournier, Noriega, Jimenez, Soler, Reinoso, Peñas, Moreno, Romo, Maré and Giraldos; the calligraphic systems represented being those of Torquato Torio de la Riva, Padre Santiago Delgado, Ramon Alaberu, José Reinoso, Pedro Benito, M. Rosado, Rocamora, Vicente Valliciergo, Francisco Palugie, Mahon, Antonio Valcarcel, J. F. de Yturzaeta, Jose Caballero, Gordó, Antonio Castilla Benavides, Segarra, P. Solis, Pujol, Antonio Alvera, and many others.

Of special interest is the book of manuscript specimens written by Señor Yturzaeta's son, with an arithmetical table at the end; and a collection of eight manuscript specimens, unsigned.

THE ONLY BOOK ON PORTUGUESE CALIGRAPHY.

1527 **CAMPOS FERREIRA LIMA** (Henrique de). Subsidios para um dicionario bio-bibliografico dos caligrafos portugueses. With 6 plates attached.

4to, wrappers. Lisbon, 1923. **10s 6d**

One of a limited edition of 200 copies.

1528 **CARPI** (Ugo da). Thesauro de Scrittori. Opera artificiesa laquale con grandissima arte, si per pratica come per geometria insegna a scrivere diverse sorte littere; . . . tutte extratte da diversi et probatissimi Auttori; et primamente dalo preclarissimo Sigismundo Fanto. nobile ferrarese mathematico.

With plates from Tagliente, Vicentino, and numerous calligraphical illustrations.

4to, 48 pp., bound by Thierry, successor of Petit-Simier in full red levant morocco, inside dentelles, g. e.

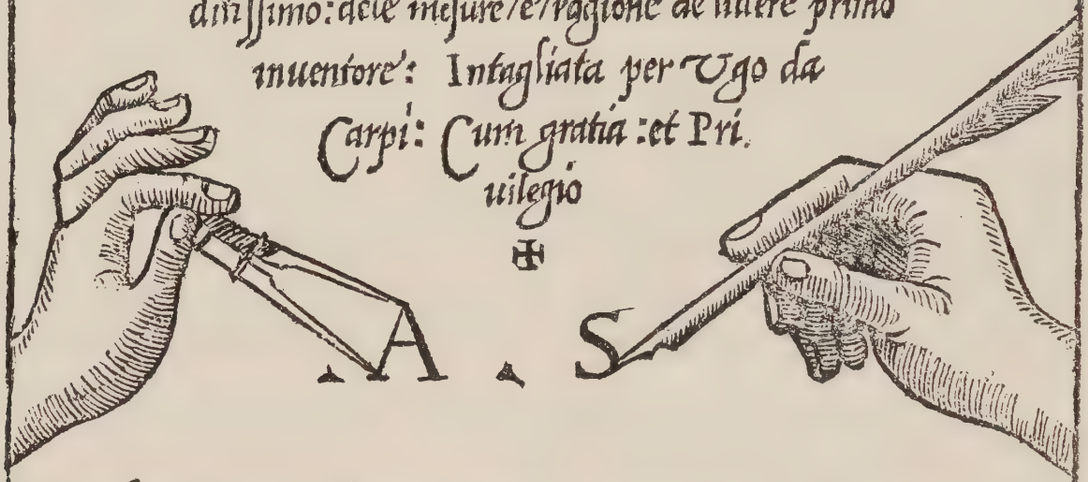
Rome, Ludouicus Vicentinus, 1530.

(SEE ILLUSTRATION, OVERLEAF). **£10 10s**

Brunet. Vol. V. "This must be the First Edition of this quaint and rare book."

THESAVRO DE SCRITTORI

Opera artificiosa laquale con grandissima arte, si per pratica come per geometria insegna a Scriuere diuerse sorte littere: cioe Cancellescha: merchantescha: formata: Cursiua: Antiqua: moderna: et bastarda, de piu sorte: cum uarij, e, bellissimi exempli. & altre sorte littere de uarie lingue: cioe Grecha: hebraicha: Caldea, Arabicha: Tutte extratte da diuersi et probatissimi Auttori: & gunamente da lo preclarissimo SIGISMVNDO fanto nobile ferrarese: mathematico: et Architettore eruditissimo: dele mesure, e, ragione de littere primo inuentore: Intagliata per Vgo da Carpi: Cum gratia: et Priuilegio



Anchora insegna de ateniperare le Penne secundo diuerse sorte, littere, e, cognoscere la bontade de quelle, e, carte: e fare inchiostro et Verzino. Senaprio, e, Vernice: cum multi altri secreti pertinenti alo Ponto: et Eccellente Scrittore: come per te medesimo segendo imparari. Ne lanno di nostra salute.

M D XXX

Title-page from
FANTOS' THESAURO DE SCRITTORI.
1530.
(See Item No. 1528).

Calligraphy—*continued.*

1529 **CASANOVA** (Joseph de). Primera parte del arte de escrivir todas formas de letras. (All published).

With engraved Coat-of-Arms of Philip IV, and numerous calligraphic plates.

FIRST EDITION. Folio, green calf, gilt.

Madrid, Diego Diaz de la Carrera, 1650. **£35**

Palau's *Manual*, Vol. II, p. 81. Cotarelo, No. 203.

This is the only part that was ever published; and contains some fine specimens of all forms of contemporary calligraphy.

The author, like many another distinguished calligrapher, was an Aragonese, having been born at Magallon, near Saragossa, in 1613. He studied in his native province, and subsequently wended his way to Valladolid as a teacher of writing: from there to Toledo, "the ante-room to the capital," whence he reached the court. Casanova's style was the cause of a good deal of bitter criticism in his day, but Cotarelo points out the absurdity of the allegation that Casanova and Morante were enemies, since they had never met! Casanova, however, was responsible for many innovations in the writing of legal documents and other formal manuscripts, and founded a school of calligraphy of artistic taste, which flourished until the end of the eighteenth century. It is of interest to note that he designed the device "Labore et Constantia," which was adopted by the famous printing firm of Plantin: a hand guiding a pair of compasses, the moving arm representing "Labour," and the fixed one "Constancy."

1530 **CEBALLOS** (Blas Antonio de). Libro Historico y moral sobre el origen y excelencias del Nobilissimo Arte de Leer, Escrivir y Contar, y su enseñanza.

Small 8vo, crimson polished morocco, gilt panelled back.

Madrid, Antonio Gonzalez de Reyes, 1692. **£16 16s**

Palau's *Manual*, Vol. II, p. 123. Cotarelo, No. 222.

This work is notable for its references to early writers, containing the names of many ancient scribes, as well as the author's contemporaries. Cotarelo states, in his *Bibliography of Spanish Calligraphy*, that "for this reason alone the writer deserves to be remembered and thanked by posterity."

1531 **COLOMERA Y RODRIGUEZ** (Venancio). Paleografia Castellana.

With numerous facsimiles.

Small folio, green cloth boards, morocco back.

Valladolid, P. de la Llana, 1862. **£2 2s**

Palau's *Manual*, Vol. II, p. 235.

Of great utility to the student, containing hundreds of specimens of writing from the twelfth to the sixteenth centuries, with the corresponding transcript.

Calligraphy—*continued.*

THE BEST BOOK ON SPANISH CALIGRAPHY.

1532 **COTARELO Y MORI** (Emilo). Diccionario Biografico y Bibliografico de Caligrafos Españoles.

With numerous facsimile plates of specimens of caligraphy.

2 vols., royal 8vo, Spanish calf. Madrid, 1916. **£3 3s**

An interesting and useful work. The specimens of handwriting reproduced should be of special interest to collectors of autographs. In many cases biographies are given of the respective writers.

1533 **DE BRY** (J. T. and J. I.). Alphabeten und Aller Art Characteren, so jemals von Anbegin der Welt, bey allen Nationen, in Allerley Sprach in Brauch gewesen.

With 51 fine plates of alphabets engraved by the brothers De Bry.

Oblong 4to, old vellum. Frankfurt, 1596. **£31 10s**

1534 **DIAZ MANZANARES Y ENRIQUEZ** (José). Resumen del arte de escribir, ó arte de escribir el bastardo español.

With a folding plate.

8vo, half calf. Madrid, Imprenta que fue de Fuentenebro, 1818. **£2 2s**

Not cited by Palau's *Manual.*

1535 **DIAZ MORANTE** (Pedro). Early nineteenth-century manuscript, comprising the full text of Diaz Morante's Nueva Arte donde se destierran las ignorancias que hasta hay ha habido en el enseñar a escribir, parts one, two, three and four.

With a set of twenty photostats of specimens of seventeenth-century calligraphy.

94 sheets, small 4to, in portfolio with ties. Circa 1810. **£10 10s**

An interesting record of the text of these four important books, more especially as the printed volumes were extremely scarce and had not been fully described bibliographically. The printed editions appeared as follows: (1) *Nuevo Arte donde se distierran las ignorancias que hasta hoy ha habido en enseñar a escrivir*, Madrid, por Luis Sanchez, 1616; (2) Segunda Parte . . . Madrid, Luis Sanchez, 1624; (3) Tercera Parte . . . Madrid, Imprenta Real, 1629; and (4) Quarta Parte . . . Madrid, Juan Gonzalez, 1631. See Cotarelo, No. 745.

These transcripts are written in an early nineteenth-century hand, and give the text of the preliminary pages, which include sonnets to the author by Lope de Vega Carpio, Juan Perez de Montalvan, and other literary notabilities.

Pedro Diaz Morante was a celebrated Spanish calligrapher, who was born at Alcazar de San Juan, *circa* 1565; and settled in Toledo, where, after many years of study, he invented a new method of writing: a system which seems perfectly simple and natural to us, but not so during the last years of the sixteenth century. The

Calligraphy—*continued.*

Diaz Morante (Pedro)—*continued.*

result was that his pupils not only learnt the art of writing more rapidly by his method, but found that the writing itself could be more rapidly executed than by the old laborious methods. These results so astonished both himself and his critics, that, although he regarded the system as something akin to Divine revelation, his enemies looked upon it as evidence of some diabolical agency, and actually reported him to the Inquisition! He left Toledo in 1612 and opened a school of calligraphy in Madrid, where he wrote his books on the *New Art;* was nominated examinor of tutors in calligraphy; and taught the Infante Ferdinand, son of Philip III, how to write. He died in 1636, leaving a son, Pedro Diaz Morante, who was born in Toledo in 1590, who continued his father's calligraphic work. [See Palomares' work in this catalogue with regard to the latter.]

1536 **GARCIA VILLADA** (Zacarias). Paleografia Española, precedida de una introduccion sobre la Paleografia Latina e ilustrada con veintinueve grabados en el texto y ciento diez y seis facsimiles en un album aparte.

2 vols., 8vo and folio, atlas cloth. Madrid, 1923. **£1 16s**

The text of this very useful book comprises a thorough study of all the contractions and other peculiarities to be found in early Spanish manuscripts; the book of plates consisting of facsimiles of specimens.

1537 **HUGO** (H.). De prima scribendi origine et universa rei literariae antiquitate. With plates.

8vo, old calf. Utrecht, 1738. **£2 18s 6d**

1538 **ICIAR** (Juan de). Arte subtilissimo por la qual se enseña a escrevir perfectamente. Hecho y experimentado y agora de nuevo añadido por Juan de Yciar vizcayno.

Woodcut title in white on black ground, within architectural woodcut border; woodcut calligraphic and typographical specimens; portrait of the author; and woodcut borders round printed text.

Small 4to, old vellum, gilt open "lozenge" panel on sides, with fleurons and floral border, gilt panelled back with labels.

Saragossa, Pedro Bernuz, 1550. **£25**

[Title-page, in facsimile, does not correspond to the edition of the text.] Collation: 48 leaves in all, signatures A to M, in 4; text in Roman letter.

See Cotarelo's *Diccionario de Caligrafos Españoles*, No. 530.

In view of the fact that this copy does not tally with the description of any known edition of this famous work, the collation is given. As there is no colophon—the text ends "*Laus Deo*" on the recto of the last page, the verso being blank—and

(Continued over)

Calligraphy—*continued.*

Iciar (Juan de)—*continued.*

the title-page is in facsimile, there is no means of discovering when this book was published; but as some of the woodcuts are dated 1550, and appear somewhat worn, the date is approximately 1556. Indeed, this may be the edition cited by Brunet which "nobody has seen."

In any case, this work is extremely rare; all the known editions being remarkable for the fact that only two, or sometimes three, copies are known to be in existence. Moreover, the copies are seldom complete, even amongst the few that are cited.

Juan de Iciar was born at Durango in 1522. He was the first Spanish calligrapher to publish treatises on the subject, and although his technique was considerably improved upon by later masters, as something of a pioneer in his branch of study, his work was of outstanding merit; and it was he who made known in Spain the work of the Italian masters of his art. He was tutor to the Infante Don Carlos, eldest son of Philip II, to whom this work is dedicated; and resided for many years in Saragossa, where he was engaged upon writing hymn books, and where his calligraphic treatises and designs were published. He was on friendly terms with the Aragonese printers, Pedro Bernuz, Esteban de Najera and Miguel de Suelves, who defrayed the cost of publication of nearly all his works.

In 1573 he was ordained priest, and retired to Logroño, where, it is believed, he eventually died.

1539 **ITURZAETA** (José Francisco de). Arte de escribir la letra bastarda Española.

With large folding plate.

FIRST EDITION. Small 4to, dark brown calf, gilt foliated border and panelled back.

Madrid, Pedro Sanz, 1827. **£3 3s**

Palau's *Manual*, Vol. IV, p. 114.

1540 **ITURZAETA** (José Francisco de). Arte de escribir la letra bastarda Española. With folding plate.

SECOND EDITION. Small 4to, boards.

Madrid, A. Mateis Muñoz, 1835. **£2 2s**

Palau's *Manual*, Vol. IV, p. 114.

Second edition, with same foretitle as the first edition, bearing the date 1827.

1541 **LUCENQUI DE PIMENTEL** (Walda). Lecciones de Teoria de la Lectura y de la Caligrafia.

With illustrations in the text.

8vo, green cloth. Badajoz, 1897. **10s 6d**

A revised text book on calligraphy by the Principal of the school for Women Teachers at Badajoz.

Calligraphy—*continued.*

THE FIRST EDITION OF "THE HONOUR OF SCRIBES."

1542 **MADARIAGA** (Pedro de), Vizcayno. Libro subtilissimo intitulado Honra de Escrivanos.

With woodcut heraldic device on title, and author's portrait on verso.

FIRST EDITION. 12mo, light brown crushed morocco, gilt panelled back with red and green labels, inside dentelles. [Lower margin of title-page cropped; last two leaves have marginal repairs.]

Valencia, Juan de Mey, 1565. **£75**

Not mentioned by Serrano y Morales in his *Diccionario de Impresores Valencianos.* Palau's *Manual*, Vol. V, p. 9. Cotarelo, No. 625.

The extreme rarity of this book, and the importance of its subject-matter, prompted Antonio de Sancha to print a second edition of it in Madrid in 1777.

The author was a native of Arratia, and was born probably in 1537. He was of aristocratic lineage, and spent his early youth in study. Little is definitely known of his biography, but it is assumed, from his own remarks, that he must have served in the Spanish Army in Italy and Spain. It is almost certain, too, that he was a pupil of Iciar in Saragossa. Madariaga's chief object was to devise a simple means of teaching calligraphy which could be written quickly and with more liberal scope for an individual style. He was, in the words of Cotarelo, "a revolutionary in the art."

1543 **MERINO DE JESUCHRISTO** (Padre Andres). Escuela Paleographica, ó de leer letras antiguas, desde la entrada de los Godos en España hasta nuestros tiempos.

With sixty plates (including frontispiece).

Folio, full mottled calf, gilt panelled back.

Madrid, Juan Antonio Lozano, 1780. **£6 6s**

Salva, No. 2325. Cotarelo, No. 706.

A fine large paper copy of this handsome publication, with engravings by Francisco Assensio. This scholarly work contains fifty-nine plates (from inscriptions by Padre Andres) of ancient characters, from the fourth century onwards, with the key to the modern alphabet. An extremely interesting transcript of Julius Cæsar's will is given in the old Roman characters, such as Mabillon had published; but the author points out that "Mabillon, being truly learned and sincere, confessed to having made a mistake in supposing that the text was contemporary wih Cæsar's time. Some French critics considered that the writing was characteristic of the sixth century; and, in order to remove any doubt on the matter, we follow up this reproduction with a specimen of Roman cursive letter which is known to have been in use during the fourth and fifth centuries."

Curious hieroglyphics are also reproduced from ancient Spanish coinage, and an interesting chapter is devoted to early Gothic and Moorish money; while the alphabet and various signs and contractions are deciphered from the Saxon, Gothic, Runic, Ulfilan, Roman, Greek and French characters, with passages from old Castilian, Catalan and Valencian manuscripts.

1544 **MONFORT** (Luis). Lecciones de Leer, Escribir y contar, para las escuelas de primeras letras del Real Cuerpo de Artilleria.

With plates.

12mo, old vellum. Valencia, Ildefonso Mompié, 1818. **£2 2s**

Palau's *Manual*, Vol. V, p. 214.

Calligraphy—*continued.*

1545 **MUNOZ Y RIVERO** (Jesus). Manual de Paleografia Diplomatica Española de los siglos XII al XVII.
With numerous facsimiles.
8vo, half bound. Madrid, 1880. **£1 10s**
Palau's *Manual*, Vol. V, p. 267.

1546 **MUNOZ Y RIVERO** (Jesus). Nociones de Diplomatica Española. Reseña sumaria de los caracteres que distinguen los documentos anteriores al siglo XVIII autenticos de los que son falsos ó sospechosos.
8vo, wrappers. Madrid, La Guirnalda, 1881. **16s**
An interesting treatise on the distinguishing characteristics of genuine codices.

1547 **NAHARRO** (Vicente). Arte de enseñar á escribir cursivo y liberal.
With nine plates, engraved by Navarro.
Small 4to, old mottled calf. Madrid, 1820. **£2 2s**
Palau's *Manual*, Vol. V, p. 276.

1548 **OLIVA** (Victor). Introduccion al Estudio del Arte del Alfabeto en Cataluña Documentos sobre la forma, composicion y ornamentacion de la letra de los siglos x al xiii.
With 10 full-page reproductions of early alphabets, illuminated initial letters, and manuscripts. Also numerous illustrations in the text.
4to, wrappers. Barcelona, 1923. **18s**

1549 **ORTIZ** (Lorenzo). El Maestro de Escrivir, la Theorica y la Practica para aprender y para enseñar este utilissimo arte.
With thirty-two plates.
FIRST EDITION. Folio, crimson calf, gilt fillet border and panelled back.
Venice, Paolo Baglioni, 1696. **£18 18s**
Palau's *Manual*, Vol. V, p. 387. Cotarelo, No. 808.
This work is divided into twelve "Conferences" between the Master and Pupil, who deal very thoroughly with the subject of calligraphy; the additional thirteenth "conference," which is recorded at the end of the book, being a summary or 'examination" of the substance of the pupil's studies.
In addition to the plates, which include many original designs, there are hints on "two new arts": that of designing new form for letters and "flourishes."
The author, a Jesuit, dedicates the work to the city of Cadiz, in recognition of that city's hospitality to his order in 1564.

1550 **PALAFOX Y MENDOZA** (Juan de, Bishop of Osma). Breve tratado de escrivir bien, y de la perfecta Ortografia.
FIRST EDITION. Small 8vo, half calf, panelled back.
Madrid, Maria de Quiñones, 1662. **£8 8s**
Palau's *Manual*, Vol. VI, p. 17, only cites this Cotarelo's (No. 815) copy of this edition. Not in Salva.
The work was reprinted at Saragossa in 1679, and Granada in 1704; and is of particular interest, in view of the identity of the author. It was an unusual subject for Palafox to deal with; the vast output of his publications dealing principally with theological questions, and the many contentions with the Church, in which he played an important part as the famous Bishop of Puebla in Mexico.

Calligraphy—*continued.*

1551 **PALATINO** (Juan Bautista). Libro di M. Giovanbattista Palatino cittadino Romano. Nel qual s'insegna à Scrivere ogni sorte lettera, Antica, et Moderna, di qualunque natione, con le sue regole, et misure, et essempi: et con un breve, et util discorso de le Cifre; Riueduto nuou amente, et corretto dal proprio Autore. Con la givnta di qvindici Tavole Bellissime.
8vo, half calf. Roma, Antonio Blado Asolano, 1547. **£5 5s**

1552 **PALUZIÆ Y CANTALOZELLA** (Esteban). Paleografia Española.
With full-page portrait of the author.
Folio, full mottled calf.
Barcelona, 1846. **£7 10s**

Palau's *Manual*, Vol. VI, p. 27. This work is now very scarce, and in spite of the researches made by later palaeographers, is still regarded as a standard work on the subject. It is a facsimile production, the text being in the author's writing, with transcripts from innumerable manuscripts in every period of writing, which are likewise reproduced in facsimile.

The book is valuable to the student of Spanish palaeography, incorporating a short history of the art of writing; an essay by Luis José Velazquez on the alphabets of unknown letters found on ancient Spanish coins and medals; an extract from Juan Bautista Erro's *Alphabet of the original Spanish language:* a dictionary of Roman contractions, and Roman, Gothic, Arab, Hebrew and Christian inscriptions; and excerpts from other works on palaeography by Cristobal Rodriguez, Esteban de Terreros, and Andres Merino.

1553 **RALERO Y PRIETO** (Lazaro). Tratado de revision de letras, firmas y documentos sospechosos y falsos.
FIRST EDITION. 8vo, wrappers, uncut.
Madrid, Victoriano Hernando, 1860. **£1 1s**

Not cited in Palau's *Manual.*

1554 **REGULEZ Y BRAVO** (Vicente). Nociones de Teoria de la Escritura con arreglo al programa de esta enseñanza.
8vo, red cloth. Madrid, 1891. **5s**

Not cited by Palau's *Manual.* A treatise on the theory of the teaching of writing.

1555 **RODRIGUEZ** (Christoval). Bibliotheca Universal de la Polygraphia Española, compuesta por Don. C. R. y que de orden de Su Magestad publica D. Blas Antonio Nassarre y Ferriz, su Bibliothecario Mayor.
With numerous full-page plates.
Folio, old gilt calf, gilt panelled back.
Madrid, Antonio Marin, 1738. **£16 16s**

Heredia, No. 3498. Palau's *Manual*, Vol. VI, p. 310. Cotarelo, No. 943.

This work, which was published at the King of Spain's instance by his librarian, contains the text of the book written by Christoval Rodriguez, who had, in his day believed himself to be the first palaeographer to elucidate for the general reader the

(Continued over)

Calligraphy—*continued.*
Rodriguez (Christoval)—*continued.*

mysteries of early documents. Unaware of the existence of the Benedictine Mabillon's erudite work on the same subject, until his own book was almost finished, he was not disheartened by the discovery, but made use of some specimens of ancient calligraphy which the Benedictine had deciphered, and incorporated them in his own work. Curiously enough, there was little overlapping after all, for Mabillon had concentrated all his energies upon the manuscripts of the first ten centuries of the Christian era, while Rodriguez had made his more extensive researches amongst the archives of a later date, beginning with the tenth century. His work, therefore, with the assistance he had received from that of Mabillon, was more comprehensive than the first; and is enriched by numerous facsimiles of early documents and fragments, with transcriptions.

1556 **ROSADO** (Manuel). El Instructor teorico-practico de Ortografia dudosa y bellezas caligraficas.
FIRST EDITION. With plates by L. Vega.
Oblong 8vo, boards, cloth back. Madrid, 1892. **15s**
Palau's *Manual*, Vol. VI, p. 338.

1557 **ROSSIGNOL.** Twenty-two pages of calligraphy after Rossignol the Calligrapher engraved by Le Parmentier.
Folio, unbound. Paris, circa 1780. **£1 1s**

1558 **SANTIGOSA** (Carlos). El Pendolista Universal, ó sea Bellezas de la Caligrafia.
2 parts in 1; oblong royal 8vo, cloth.
Seville, 1867. **18s**
Palau's *Manual*, Vol. VI, p. 488.
The plates contain numerous specimens of European and Oriental letters, both calligraphic and typographical, with many curious alphabetical designs—arboreal, scenic, architectural, diabolical, floral, etc., and ornamental alphabets and monograms for use in embroidery. The specimens include designs by Halsey, Ramon Hernandez and other calligraphers. Inserted in the volume is a small publication entitled *Arte de Escribir la Letra Inglesa con toda perfeccion . . . por J. W. Halsey*, published by Carlos Santigosa and printed in Madrid at the Establecimiento de la Infancia in 1889, which was intended to accompany the contemporary edition of the book of plates.

1559 **SIPOS** (Placido). Album, containing original manuscript calligraphic and designs for alphabets. With the artist's signature.
Oblong royal 8vo, cloth boards. (Circa 1860.) **£5 5s**
There are some excellent designs and drawings, including a calligraphic sketch of a horse race.

1560 **STIRLING** (Ramon). Nuevo Metodo para aprender á escribir en pocas lecciones con rapidez y elegancia la letra inglesa, unica reconocida conveniente para el comercio.
With plates by Mabon.
Oblong royal 8vo, wrappers. Barcelona [c. 1837]. **£1 5s**
This edition not cited by Palau's *Manual*.

Calligraphy—*continued.*

1561 **TAGLIENTE** (Giovanni Antonio). Lo presente Libro insegna la vera Arte delo excellente Scrivere de diverse sorti de Litere; illustrated with numerous woodcuts of Ornamental Writing, some in white on a black ground, and the full page cut of pens and other writing implements.

Small 4to, full red morocco gilt, gilt edges. Vinegia, 1536. **£25**

1562 **TAGLIENTE** (Giov.-Anton.). Lo Presente Libro Insegna la Vera Arte de lo Excellente Scrivere de Diverse Varie de Litere, Opera del Tagliente.

Title in ornamental letters, and 42 pages containing a series of ornamental Alphabets, some being on black grounds; besides wood vignettes for Colophons, etc.

Small 4to, vellum. Venice, 1551.

(SEE ILLUSTRATION OVERLEAF). **£10 10s**

1563 **TAGLIENTE** (Giovanni Antonio). Lo presente libro-insegna la vera arte de lo excellente escrevere de diverse varie sorti di litere le quali se fano poco metrica ragion. Con la presente opera ognuno le potra & imparare impochi giorni p lo amaistramento ragione & essempli.

With numerous plates of calligraphy.

Small 4to, boards.

Venice, Francesco Rampazetto, 1562. **£10 10s**

Bound in with the above, several leaves of calligraphy plates, from the works of Juan de Yciar. 1548.

1564 **TELLEZ** (Joaquin). Ratos perdidos o sean algunas composiciones en verso. Tercera edicion corregida.

8vo, half crimson morocco. Mexico, 1875. **6s**

1565 **TORIO DE LA RIVA** (Torquato). Arte de Escribir por reglas y con muestras, segun la doctrina de los mejores autores. Acompañado de unos principios de Aritmética, Gramatica y Ortografia Castellana.

With more than 50 plates.

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Salva (citation to first edition), No. 2431. Palau's *Manual*, Vol. VII, p. 47.

The author was a calligrapher to the King of Spain, and an economist. His history of the art of writing contains a great deal of information on the most notable system of calligraphy in theory and practice. This is followed by treatises on arithmetic, coinage, grammar, syntax, orthography, and a curious chapter entitled *Urbanity and Courtesy of the Christian*, which sets forth a rule in twelve "lessons," such as "the cult of the Divine," "respect for parents and elders," "dealings between inferiors and superiors," "on cleanliness," modesty, conversation, amusements; finishing up with the maxim that "Decency consists in conforming to the circumstances of the person, place and time."

From Tagliente's La Vera Arte De Lo Excellente Scrivere. Venice, 1551.
(See Item No. 1562).

Calligraphy—*continued.*

1566 **TOS** (Joaquin). Paleografia, que para inteligencia de los Manuscritos Antiguos de este Principado, escrivió. . . .

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Palau's *Manual*, Vol. VIII, p. 59.

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1567 **VARELA** (Tomas). Arte de Escribir con la Mano Izquierda acomodado al uso de la derecha.

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Arte de Escribir la letra bastarda Española.

With large folding plate.

Madrid, Victoriano Hernando, 1851.

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Curso de Dibujo Industrial ó lecciones dadas en la enseñanza de la delineacion aplicada a las artes y a las maquinas en el conservatorio de artes de Madrid.

Madrid, Compañia de Impresores y Libreros del Reino, 1852.

8vo, 3 works in 1 vol., boards, green calf back. **£3 3s**

Palau's *Manual* only cites Iturzaeta's work (Vol. IV, p. 114), of which this is a copy of the fifth edition. The first publication bound in this volume is a treatise on the art of writing with the left hand, signed by the author; while the third publication deals with the elements of geometry and geometrical drawing. [This lacks the plates which should, apparently, have accompanied it.]

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(SEE ILLUSTRATION, PLATE No. X.). **£10 10s**

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320 pp., demy 8vo, cloth. London, 1928. **£2 2s**

One of 500 copies only.

This is more than a conventional catalogue of the editions of one author. Mr. Sadleir, having had access to the complete file of Anthony Trollope's agreements and correspondence with publishers, bases on a study of these documents *a survey of Victorian publishing conditions* which is full of interest to modern readers. The terms of publication and the effect of those terms on a book's success or failure are examined and, going beyond the technicalities of production and authorship, careful consideration is given to *the effects of publishing conditions on the subsequent rarity or otherwise of each title.* Mr. Sadleir has made a special study of the comparative scarcities nowadays of late eighteenth and early nineteenth century editions and, in this volume, draws some general conclusions which are of value and interest to all collectors and students of past book-making.

PART II

BOOKS FROM FAMOUS PRESSES

LIST OF PRESSES.

Aldine Press.
Ascensius : Josse Bade d'Assche.
Ashendene Press.
Avalum Press.
Barbou Press.
Baskerville Press.
Baskett Press.
Bodoni Officina.
Bodoni Press.
Bremer Press.
Bruce Rogers.
Caxton.
Colines.
Cuala Press.
Curwen Press.
De La More Press.
Didot Press.
Dolet Press (Estienne Dolet).
Doves Press.
Dun Emer Press.
Elston Press.
Elzevier Press.
Erich Reiss Press.
Ernst Ludwig Press.
Essex House Press.
Estienne Press.
Euphorion Press.
Florence Press.
Foulis Press.
Fournier Press.
Froben Press.
Fust and Schoeffer Press.
Giunta Press (Florence).
Giunta Press (Venice).
Grabhorn Press.
Granjon Press.
Gryphius Press.
Gutenberg Printing.
Haslewood Reprints.
Heuvelpers Ppess.
Jenson Press.
Kelmscott Press.
Koberger Press.
Linotype Co.
Marcus Behmer Printing.
Mentelin Press.
Moreau Press.
Morel Press.
Ohle Press.
Pickering Press.
Plantin Press.
Proctor's Greek Printing.
Pynson Printers.
Ratdolt Press.
Riccardi Press.
Rudolfi Press.
Serpentis Press.
Strawberry Hill Press.
Sweynheym & Pannartz Press.
Geoffroy Tory Books.
Tournes Press.
D.B. Updike Printing.
Vale Press.
Wendelin of Speier.

ALDINE PRESS.

Venice, 1495-1597.

[Aldus Manutius, 1495-1515; Andrea d'Asola, 1515-1529; Paulus Manutius, 1533-1574; Aldus the Younger, 1575-1597.]

The Aldine Press is celebrated for its types, Greek, Roman and Italic, which Aldus Manutius had cut; and, no less, for the books it produced: its great series of classic Greek texts, its beautiful woodcut books, and its XVIth century octavo editions of the classics.

It was primarily as a printer of Greek books with types cast on new principles that the celebrated Aldus Manutius, a native of Bassiano near Velletri, some twenty miles S.E. of Rome, started his career after experiments continued through a period of five years, and we can assign to his press no earlier work than that which he himself describes as the first fruit of his labours in Greek typography, the edition of Lascaris' Greek Grammar, completed in March, 1496. *Three days before the completion of the first part of this book, on* 25*th February, Aldus had petitioned the Signoria for a privilege to protect his* "doi noui modi" *of printing Greek, and having obtained it concentrated on the remarkable series of Greek texts and the grammars and dictionaries necessary for their study, which comprises eighteen out of the thirty books issued from his press up to July,* 1499. *His great series of Greek classics was inaugurated by issuing in* 1495 *the first volume of a set of the works of Aristotle.*

Before the fifth, and final, volume of the Aristotle left the press in 1498, *Aldus was at work on the printing of his second Greek author, Aristophanes, and the comedies appeared for the first time in print in July,* 1498. *The Greek character of Aldus was modelled on a current hand, that of his friend Marcus Musurus, and in consequence is full of ligatures and contractions.*

Aldus' third Roman font, designed by the celebrated Francesco da Bologna (Griffi), is a thing of real beauty, and bears a strong family likeness to Jenson's Roman; indeed, it is not improbable that Aldus caused his punches to be cut on the model of Jenson's, which, as we know, belonged to his father-in-law, Andrea de Torresani of Asola. The Roman type is seen at its best in the celebrated Hypnerotomachia Poliphili (1499), *where it is in conjunction with fine woodcut initials and most beautiful woodcut illustrations.*

At the turn of the century Aldus made his second great innovation in the printing art; this was the introduction of the famous italic type, cut for Aldus by Francesco da Bologna. It is a close copy of the handwriting of Petrarch, and shows the breaks and also the ligatures of a current hand. A small quantity of the italic occurs for the first time *in the Letters of S. Catharine of Siena, September,* 1500. *The invention of the cursive type created a revolution in the size of printed books, for the fineness and closeness of the new type allowed Aldus to compress into octavos of a size that could be easily held in the hand and readily carried in the pocket, as much matter as the purchaser could buy in a large quarto, or even a folio, printed with the sumptuous largeness of*

Aldine Press—*continued.*

Jenson's or John of Speyer's Roman character. In 1501 *Aldus printed in his italic type a Virgil, the first of his famous series of cheap octavo editions of the classics and works of the great Italian poets. These pocket italic editions, and fresh issues of the masterpieces of Greek literature, occupied the rest of the life of Aldus, who died in* 1515.

After Aldus' death the press was directed for some years by Andrea de Torresani, of Asola, Aldus' father-in-law, and tutor of his sons, the third of whom, Paolo Manuzio, born in 1513, *took over the directorship of the house as late as* 1535. *He died in* 1574, *and was succeeded by his son Aldo the younger, who was a man of exceptional learning, and did not occupy himself much with the printing-press. The death of Aldo the younger, in* 1597, *extinguished the line of the great Aldo and closed the work of the Aldine Press, which had been active in Venice for over a century.*

REFERENCE BOOKS :

RENOUARD (A. A.). Annales de l'imprimerie des Alde. 3e édition. 1882. 8vo.

BROWN (H. F.). The Venetian printing press. 1891. 4to.

DE VINNE (T. L.). Notable Printers of Italy during the Fifteenth Century, illustrated with facsimiles from early editions, with remarks on early and recent printing. With 41 full-page reproductions, and numerous other reproductions in the text, including two portraits of Aldus. New York (The Grolier Club), 1910. 4to.

PROCTOR (R. G. C.). The printing of Greek in the Fifteenth Century. 1900. 4to.

BRITISH MUSEUM. Catalogue of books printed in the Fifteenth Century. Part V, Venice, 1924. Large 4to.

ALDUS MANUTIUS, 1495-1515.

1624 **THESAURUS CORNUCOPIAE** (In Greek).

Greek type (but with some preliminary matter in Roman type), 30 long lines of Greek to a full page. First letters of paragraphs set out. Catchwords at end of quires.

Folio, morocco, g. e.

Venice, Aldus Manutius, August, 1496. **£85**

Hain *15493. British Museum Catalogue, Vol. V, p. 555. Proctor 5551. Proctor (Printing of Greek), pp. 99, 103, 119. Renouard, pp. 9-10.

1625 **CRASTONUS** (Joannes). Dictionarium graecum cum interpretatione latina. [By J. Crastonus. With other tracts].

Roman and Greek type, double columns, 42 lines to a full page. Woodcut capital on 199a; capital spaces, with guide-letters elsewhere. Catchwords at ends of quires.

Folio, vellum. Venice, Aldus Manutius, December, 1497. **£85**

Hain *6151. Pellechet 4042. Proctor 5561. British Museum Catalogue, Vol. V, p. 558. Proctor (Printing of Greek), p. 51.

Aldine Press—*continued.*

1626 **URBANUS** (Bolzani) **BELLUNENSIS.** Institutiones Graecae Grammatices.

FIRST EDITION. Roman Letter and Greek types. 28 long lines to a full page. Some fine woodcut capitals, also spaces, with and without guide-letters.

4to, halfbound. Venice, Aldus Manutius, January, 1497/8. **£25**

Hain *2763=16098. Pellechet 2030. Proctor 5554. British Museum Catalogue, Vol. V, p. 558. The copies described by Hain were without the errata which our copy possesses.

Erasmus in a letter of his dated 1499 states that he was unable to find a copy of it. This is the first work in which the grammatical rules of the Greek language have been given in Latin.

FIRST EDITION OF THE SEPTUAGINT PSALTER.

1627 **PSALTERIUM GRAECUM.** ΨΑΛΤΗΡΙΟΝ. [Edited by Justinus Decadyus.]

The First Issue.

Greek Letter, printed in red and black, 20 long lines to a full page. A four-piece strapwork border, with King David playing the harp to right and a rabbit to left, encloses the text on 3a and 71a. Numerous outline initials of interlaced pattern. Six woodcut head-pieces constantly repeated.

4to, levant morocco, g. e., by Rivière.

Venice, Aldus Manutius, [not before October, 1498.]

(SEE ILLUSTRATION, PLATE No. IV). **£150**

Hain 13452 (without seeing it). Reichling, App. I, p. 181. Proctor 5564. B.M. Cat. Incun., Vol. V, p. 563. Renouard, p. 260.

The First Issue, with the omission of the first line of i^{1a} not rectified (except in M.S.).

No exact date can be assigned to this Greek Psalter, but it cannot have been printed later than October, 1498, since it appears in Aldus' price-list of that date.

A most exceptionally fine and tall copy of this handsome production.

The present copy of this handsome production is in excellent condition and has the woodcut borders intact.

Only 7 copies in U.S.A. (according to Census).

Aldine Press—*continued.*

EDITIO PRINCEPS.

1628 **ARISTOPHANES.** Comoediae IX [In Greek. With the Scholia. Edited by Marcus Musurus.]

FIRST EDITION. Greek Letter, 41 lines of scholia surrounding the text, and headline to a full page. Some fine woodcut initials: cut in outline and interlaced with strap-work or branchwork. Small woodcut head-pieces.

Folio, Russia gilt, g. e.

Venice, Aldus Manutius. 15 July, 1498. **£125**

Hain *1656. Pellechet 1174. Proctor 5566. British Museum Cat. Incun., Vol. V, p. 559. Renouard, L'Impr. des Alde, p. 16-17, No. 3. Proctor (Printing of Greek), p. 103.

A fine copy of the First Edition of Nine Plays of the greatest Greek comic poet. The *Lysistrata* and *Thesmophoriazusae*, forming the 10th and 11th comedies, were omitted from this edition, not being printed till the year 1515, at Florence, by Bernardus Giunta, in 8vo.

The Nine Comedies are as follows: *Plutus*, *Nebulae*, *Ranae*, *Equites*, *Acharnes*, *Vespae*, *Aves*, *Pax*, *Contionantes*.

Fifteen copies in U.S.A. (according to Census).

WITH ANNOTATIONS IN THE HAND OF ONE OF THE CELEBRATED EDITORS OF THE ALDINE PRESS.

1629 **DIOSCORIDES.** De materia medica. (In Greek).

Folio, boards, leather back.

Venice, Aldus Manutius, July, 1499. **£150**

Hain 6257. Pellechet 4338. British Museum Cat. Incun., Vol. V, pp. 560-561. Renouard, p. 21, No. 4.

First Edition in Greek.

This is one of the copies which were issued without the scholia on the Alexipharmica (eight extra leaves at end) which are not mentioned in the title and were probably printed after the rest of the book. Only one of the British Museum's three perfect copies has the extra leaves.

This copy of the Dioscorides is of unique interest having manuscript annotations by Scipion Carteromacha, Aldus' great friend and his editor for the publication of his series of Greek Classics. The celebrated student of the Aldine Press, A. G. Renouard, who came into possession of this copy, testifies to the authorship of the Annotations in a MS. note at the beginning of the volume: "Les notes écrites dans ce volume sont certainement de la main de Scip. Carteromacho, [Signed] R." Renouard, in his *Annales de l'Imprimerie des Alde*, proudly records his possession of this "association" copy.

A fine and wonderfully large copy (measuring 11 by 8 inches).

Aldine Press—*continued.*

WITH THE FIRST USE OF THE FAMOUS ITALIC TYPE.

1630 **CATHARINA DA SIENA.** Epistole devotissime de Sancta Catharina da Siena.

Roman Letter, 40 long lines to a full page. With magnificent full-page woodcut of St. Catharine holding in one hand a lily, a crucifix, a palm and a book inscribed *Jesu dolce Jesu amore*, in the other a heart inscribed *Jesus*.

Folio, old vellum.

Venice, Aldus Manutius, 15th September, 1500.

(SEE ILLUSTRATION, OPPOSITE). **£105**

"In the dedication to Cardinal Piccolomini, Aldus suggests that the publication of the Letters was divinely inspired as a corrective to the evils of times so bad that there seemed nothing human left in man save his shape and name."

Hain 4688. Proctor 5575. Essling 1230. Pellechet 3388.

Printed in the beautiful Roman font designed by the celebrated Francesco da Bologna (Griffi).

The famous Aldine italic type is used, *for the first time*, to print the inscriptions on the woodcut.

1631 **HORATIUS.** Opera.

Venice, apud Aldum Romanum, May, 1501.

bound with:

JUVENAL AND PERSIUS.

Paris, Robert Estienne, 1544.

2 works in 1 vol., 8vo, old calf. On the flyleaf, are some notes in an early hand in which mention is made of the discovery of Brazil by Pedro Alvarez de Cabral in 1501. **£90**

Renouard, pp. 27 and 28.

1632 **JUVENAL AND PERSIUS.**

8vo, full crimson morocco, one line fillet border on sides, g.e.

Venice, in Aedibus Aldi, August, 1501. **£3**

The first issue of the first Aldine edition. Renouard, p. 29.

1632A ——— Another Copy, bound in full brown morocco, by Rivière. **£3**

Woodcut from CATHARINA DA SIENA. Epistole.
Venice, Aldus Manutius, 15th September, 1500.
See Item No. 1630.

Aldine Press—*continued.*

1633 **LUCAN.** Opera.

8vo, old dark green morocco, one line fillet border on sides, g.e.
Venice, apud Aldum, April, 1502. **£2**
The First Aldine Edition. Renouard, p. 33.

1634 **ORTHOGRAPHIA** et flexus dictionum Graecarum.

8vo, stamped morocco, g.e.
Venice, in Aedibus Aldi, August, 1502. **£7 10s**
Renouard, p. 35.

1635 **VALERIUS MAXIMUS.** Dictorum et factorum memorabilium libri novem. Aldine Anchor on title and at the end.

8vo, old half red morocco, one-line fillet border and small garland on sides, g.e. Venice, in Aedibus Aldi, October, 1502. **£2**
The First Aldine Edition. Renouard, p. 36.

1636 **OVID.** Opera. (Metamorphoseum Libri XV, Libri Amatorii, Fasti, Tristes). Aldine anchors on title and at end.

3 vols., 8vo, old dark blue morocco, tooling in blind and gold on sides and back, broad inside dentelles, g.e.
Venice, in Aedibus Aldi, October, 1502-3. **£46**
Renouard, pp. 37 and 38.
A note states : " The largest and finest copy of the first Aldine Ovid."

1637 ——— Another Copy.

3 vols., 8vo, full red morocco, one-line fillet border on sides, g.e.
Venice, Aldus, 1502-3. **£15 15s**

1638 **LUCIAN.** Opera, (in Greek).

Aldine device on title-page and at end.
Folio, old green morocco, three-line fillet border on sides, gilt back, g.e. Venice, in Aedibus Aldi, June, 1503. **£13 10s**
A fine copy with many early MS. notes in Greek on the margins.
Renouard, p. 39.

Aldine Press—*continued.*

1639 **AUGURELLUS** (J. Aurelius). Poema Latina.

Small 8vo, straight grained red morocco, gilt borders on sides, with the Sutherland arms in centre, g.e.

Venice, in Aedibus Aldi, April, 1505. **£4 4s**

Renouard, p. 49.

With the blank leaf marked aii after the title, and the blank before the Anchor at end.

1640 **PLINY.** Epistolarum libri decem.

Aldine device on last leaf.

8vo, old Italian calf, gilt borders on sides forming a rectangular panel, stamp in centre in a single ivy leaf in each corner, gilt and gauffred edges (corners repaired).

Venice, Aldus, in Aedibus Aldi et Andreae Asulani Soceri, November, 1508. **£7 10s**

Renouard, pp. 53 and 54. It is the first book in which the colophon mentions the partnership of Aldus with his father-in-law.

1641 **PONTANUS.** Opera. Urania sive de stellis libri quinque etc.—Amores. Aldine anchor on title-pages and at end.

2 vols., 8vo, dark morocco, anchors on sides, inside dentelles, g.e.

Venice, Aldus, in Aedibus Aldi et Andreae Asulani Soceri, 1513-18. **£2 2s**

Renouard, pp. 63 and 85. From the Acheson Library.

1642 **LIBRI DE RE RUSTICA.**

Aldine anchors on title-page and at end.

4to, old calf, gilt and gauffred edges.

Venice, Aldus, May, 1514. **£4 10s**

Renouard, p. 66.

1643 **ATHENAEUS.** Opera. (In Greek).

Editio princeps.

Folio, vellum. Venice, Aldus, August, 1514. **£12 12s**

Renouard, p. 67. A fine copy of the First Edition with the Aldine Anchor on the first and last pages. From the Manzoni Library.

Aldine Press—*continued.*

1644 **CATULLUS, TIBULLUS, PROPERTIUS.**
Aldine anchor on title page and at end.
8vo, half calf. Venice, in Aedibus Aldi et Andreae Soceri, March, 1515. **£2**
The second Aldine Edition. Renouard, p. 70.

1645 **LACTANTIUS.** Opera.
Aldine anchor on title-page and at end.
8vo, old red morocco, with elaborate borders on sides, gilt back, g.e.
Venice, in Aedibus Aldi et Andreae Soceri, April, 1515. **£3 3s**
Renouard, p. 70.

1646 ——— Another Copy.
Aldine anchor on title-page and at end.
8vo, calf. Venice, in Aedibus Aldi et Andreae Soceri, April, 1515. **£2 10s**

1647 **AULUSO GELLIUS.** Noctium Atticarum libri undeviginti.
Aldine anchor on title-page and at end.
8vo, old red morocco, two-line fillet border on sides, gilt back, g.e.
Venice, in Aedibus Aldi et Andreae Soceri, September, 1515. **£4 4s**
The first issue. See Renouard, p. 73.

ANDREA D'ASOLA, 1515-1529.

1648 **JAMBLICHUS** de mysteriis Aegyptiorum, Chaldaeorum, Assyriorum.
Aldine device on title-page and at end.
Folio, pigskin, blind stamped on sides.
Venice, in Aedibus Aldi et Soceri, November, 1516. **£18 18s**
The First Complete Edition. Renouard, pp. 77 and 78.

1649 **SENECA.** Tragoediae.
Aldine anchor on title-page and at end.
8vo, contemporary dark brown calf, with "Head of Mercury" and figure of "Fortune," blind stamped within arabesque borders on sides.
Venice, in Aedibus Aldi et Andreae Soceri, October, 1517. **£4 10s**
Renouard, p. 80

Aldine Press—*continued.*

1650 **MUSAEUS ET ORPHEUS.** Opera. (In Greek).

Small 8vo, old English red morocco, gilt lines and arms on sides, g.e. Venice, Aldus, November, 1517. **£1 16s**

Renouard, p. 81.

1651 **(PRIAPEIA).** Diversorum veterum poetarum in Priapum Lusus.

Aldine anchor on title-page and at end.

8vo, vellum. Venice, in Aedibus Aldi et Andreae Soceri, December, 1517. **£2 2s**

The First Aldine Edition. Renouard, p. 81.

1652 **OPPIAN.** De Piscibus, et de Venatione; Laurentio Lippio interprete, Graece et Latine.

Small 8vo, in its original *Aldine* binding of full morocco, with line tooling in blind and gold and strings.

Venice, in Aedibus Aldi et Andreae Soceri, December, 1517. **£54**

Renouard, p. 81. The First Aldine Edition, and the "editio princeps" of the "De Venatione." A most beautiful copy, sound and perfect in every respect, from Cardinal Granville's library, with his Arms at end.

1653 ——— Another Copy.

Small 8vo, russia, blind stamped, with the Sutherland arms on sides, g.e. Venice, Aldus, December, 1517. **£6 6s**

1654 **LIVY.** Opera.

Aldine anchor on title-pages and at ends.

3 vols., 8vo, bound in original Venetian binding of black morocco, ornamental borders, sprays and blossoms on sides, g.e., and in medallion in centre of sides the words "THO. ROUL. ABB."

Venice, in Aedibus Aldi et Andreae Soceri, December, 1518-1521.

(SEE ILLUSTRATION, PLATE No. V). **£36**

Renouard, pp. 83, 86, 98, and 90.

1655 **STATIUS.** Opera.

Aldine anchor on title-page and at end.

8vo, old green morocco, decorative border of interlacing lines on sides, g.e.

Venice, in Aedibus Aldi et Andreae Soceri, January, 1519. **£1 10s**

Renouard, p 88.

Aldine Press—*continued.*

1656 **QUIRTUS CURTIUS.** Opera.
Aldine anchor on title-page.
8vo, old calf, two-line fillet border on sides.
Venice, in Aedibus Aldi et Andreae Soceri, July, 1520. **£1 5s**
Renouard, pp. 88 and 89.

1657 **APPOLLONIUS RHODIUS.** Argonautica. (In Greek).
Aldine anchor on title-page and at end.
8vo, red morocco, inside dentelles, g.e., by Bradel, with his ticket.
Venice, in Aedibus Aldi et Andreae Soceri, April, 1521. **£15 15s**
Renouard, p. 90.

1658 **FLORILEGIUM** diversorum Epigrammatum in Septem libros. (In Greek).
Aldine anchor on title-page and at end.
8vo, morocco, two-line fillet border on sides.
Venice, in Aedibus Aldi et Andreae Soceri, January, 1521. **£6 6s**
Renouard, pp. 93 and 94.

1659 **TROGUS POMPEIUS.** Externae Historiae in compendium ab Justino redactae.
Aldine anchor on title-page and at end.
8vo, vellum.
Venice, in Aedibus Aldi et Andreae Asulani Soceri, January, 1522. **£3 3s**
Renouard, p. 96.

1660 **CLAUDIAN.** Opera.
Aldine anchor on title-page and at end.
Small 8vo, old English red morocco, gilt lines on sides and arms, g.e. Venice, in Aedibus Aldi et Andreae Asulani Soceri, March, 1523. **£2 2s**
First Aldine Edition. Renouard, pp. 96 and 97.

Aldine Press—*continued.*

1661 **GEORGIUS** Trapezuntius Rhetoricorum libri v. etc.

Aldine anchor on title-page and at end.

Folio, full crimson morocco, g.e.

Venice, in Aedibus Aldi et Andreae Asulani Soceri, April, 1523.

£12 10s

First Latin Edition. Renouard, p. 97.

1662 **MACROBIUS.** In somnium scipionis ex Ciceronis VI. libro de Rep. eruditissima explanatio, etc.

Aldine anchor on title-page and at end.

8vo, old French red morocco, two-line gilt fillet border on sides, ornamental gilt panelled back, g.e.

Venice, in Aedibus Aldi et Andreae Asulani Soceri, April, 1528.

£3 3s

Renouard, p. 105.

PAULUS MANUTIUS, 1533-1574.

1663 **(PRIAPEIA).** Diversorum Veterum Poetarum in Priapum Lusus.

Aldine anchor on title-page and at end.

8vo, vellum, with Sutherland arms on sides.

Venice, in Aedibus Haeredum Aldi et Andreae Soceri, March, 1534.

£4 4s

Renouard, p. 110.

1664 ——— Another Copy.

Small 8vo, old English red morocco, gilt lines and arms on sides, g.e. Venice, Aldus, March, 1534. **£3 3s**

1665 **THEMISTIUS.** Opera. (In Greek).

Aldine anchor on title-page and at end.

Folio, red morocco, gilt on sides, g.e.

Venice, in Aedibus Haeredum Aldi Manuti et Andreae Asulani, May, 1534. **£10 10s**

The First Aldine Edition. Renouard, p. 111.

Aldine Press—*continued.*

1666 **POETAE TRES** egregii nunc primum in lucem editi. [Grotius de Venatione, Ovidii Halieutica, Nemesiani Gynegetica, etc.].

Venice, in Aedibus Haeredum Aldi Manutii et Andreae Soceri, February, 1534.

Renouard, p. 113.

Bound up with:—

(PRIAPEIA). Diversorum Veterum. Poetarum in Priapum Lusus, etc.

Venice, in Aedibus Haeredum Aldi et Andreae Soceri, March, 1534.

Aldine anchor on title-pages and at ends.

2 works in 1 vol., 8vo, old French green morocco, fillet border on sides, fleurons in corners, gilt back, inside dentelles, g.e., by Padeloup, with his binder's ticket. **£17 10s**

Renouard, p. 110.

1667 **LAURENTIUS VALLA.** Elegantiarum libri sex, etc.

Aldine anchor on title-page and at end.

4to, half bound. Venice, in Aedibus Haeredum Aldi et Andreae Asulani Soceri, 1536. **£4**

Renouard, p. 115.

1668 **CICERO.** De Philosophia.

Aldine anchor on title-page and at end.

8vo, vellum. Venice, Apud Aldi Filios, 1546. **£2 2s**

Renouard, p. 137.

1669 **DEMOSTHENES.** Cinque Orationi.

Aldine anchor on title-page and at end.

8vo, original boards. Venice, 1557. **£1 1s**

Renouard, p. 171.

1670 **CANONES ET DECRETA CONCILII TRIDENTINI.**

Aldine device on title-page.

Folio, old calf. Rome, Apud Paulum Manutium, Aldi Filium, 1564. **£4 4s**

Renouard, p. 190. The rare "Editio Prima." One of the special attested copies, with MS. emendations and the notarial signatures.

Aldine Press—*continued.*

ALDUS THE YOUNGER, 1575-1597.

1671 **MURETUS** (M. Antonius). Hymnorum Sacrorum Liber, jussu serenissimi Gulielmi ducis Mantuae conscriptus.

Engraved portrait on title.

12mo, calf, 3-line blind stamp border on sides, with Sutherland arms on side. Venice, apud Aldum, 1575. **£2 2s**

Though this book formed part of a collection of the works of Muretus, it is to all intents and purposes a separate book, and there can be no doubt that, like the two volumes of Tasso, it was made up with pagination and register to sell separately, as it is in this case. Renouard, p. 219.

1672 **ALDUS** (Manutius Paulli F.). **ALDI** (N.). De Quaesitis per Epistolam lib. III.

A portrait of Aldus on the title-page.

8vo, brown morocco, line tooled, lettered on upper cover, g.e.

Venice (Aldus), 1576. **£2 2s**

R. S. Turner's copy. Renouard, pp. 223-224.

ASCENSIUS PRESS.

(Josse Bade d'Assche: Paris, 1503-1535).

1673 **BARBARUS** (Franciscus). De re Uxoria libelli II.

With the "printing press" printer's device on title-page.

4to, calf. Paris, Ex Chalcographia Ascensiana, 1514. **£7 15s**

Very interesting little book on the position of women by a Venetian patrician Some chapter-headings read as follows :—

Chapter I. On marriage and its advantages.
,, II. What dowry and what virtues should be looked for in a wife
,, III. At what age a woman should marry.
,, IV. On the social position of the woman.
,, V. On the customs of marriage.
,, VI. On the wealth of the future wife.

Book II. On the duty of the wife in general. This section comprises a chapter on the talkativeness and silence of women; on women's dress; on the food women should eat; on the care of the household; on the education of their children.

Ascensius Press—*continued.*

1674 **CHRONIQUE DE SIMON DE MONTFORT.** Preclara Francorum facinora variaque ipsorum certamina pluribus in locis, tam contra orthodoxe fidei quam ipsius gallice gentis hostes non impigre gesta quicquid item digni memoratu in ipso christianissimo Francie populo potuit contingere ab 1200 ad 1311, quo Templarii e medio tolluntur ab illustrissimo inquam principe Montisque Fortis Comite.

Title printed in red and black, Roman Letter, woodcut initial letters.

Small 8vo, half red morocco, full gilt panel with fleur de lys.

Paris, Badius Ascensius (circa), 1515. **£13 13s**

This work is very rare; it covers the historical period between 1200-1311, the time of the condemnation of the Templars, and contains an account of the crusade against the Albigeois. It is generally attributed to Pierre V, Bishop of Lodeve in 1312; nevertheless a note heading this work gives the author as Bernard Guidonis. This work has also been published in parts under the name of Guillaume de Puy-Laurent. On the title is the signature of Maillart, author of the *Fleur de Lys*, *l'Anti-Espagnol*, and other political pamphlets.

ASHENDENE PRESS.

1675 **BOCCACCIO.** Il Libro di Messer Giovanni Boccaccio Cittadino Fiorentino Chiamato Il Decameron Cognominato principe galeotto nel quale si Contengono Cento Novelle in Dieci di dette sa sette donne e da tre giovani uomini.

Finely printed in black, red and blue.

Folio, original boards, uncut. Nella Stamperia Ashendeniana, Shelley House, Chelsea, 1920. **£28**

PRINTED ON VELLUM.

1676 **A BOOK OF SONGS AND POEMS FROM THE OLD TESTAMENT AND THE APOCRYPHA.**

One of 25 copies printed entirely upon pure vellum, in red and black, with initials in gold and colours.

Post 8vo, original vellum binding. Ashendene Press, 1904. **£29 10s**

One of 25 copies printed on vellum.

1677 **SAINT FRANCIS OF ASSISI.** I Fioretti del Glorioso Poverello di Cristo S. Francesco de Assisi.

Printed in red and black, and with a series of woodcut illustrations.

8vo, *original vellum binding.*

Privately Printed, Ashendene Press, 1922. **£6 6s**

One of 240 copies printed on hand-made paper.

Ashendene Press—*continued.*

PRINTED ON VELLUM.

1678 **SAINT FRANCIS OF ASSISI.** Un mazetto scelto di certi fioretti del glorioso poverello di Cristo San Francesco di Assisi insieme col cantico al sole del medesimo.

One of 25 copies printed entirely upon pure vellum, in red and black.

Small folio, original vellum binding. Ashendene Press, 1904.

£42 10s

One of 25 copies printed on vellum.

1679 **SPENSER'S MINOR POEMS,** containing The Shephearde's Calender, Complaints, Daphnaida, Colin Clout's Come Home Again, Amoretti, Hymnes, Epithalamion, Prothalamion, Sonnets and Sundrie Other Verses.

Printed in black, red and blue.

Folio, vellum and half calf.

Ashendene Press, Chelsea, 1925. **£27 10s**

One of 200 copies printed.

AVALUM PRESS.

1680 **BOEHME** (Jakob). Vom Ubersinnlichen Leben.

Printed in two colours.

Folio, black calf, five line fillet border on front cover.

Dresden-Hellerau, Avalum Press, 1921. **£2 18s**

One of 245 copies on hand-made paper. Rodenberg. p. 331.

Printed in Wahlbaum-Antiqua (cut about 1900 by Jacob Hegner in Hellerau-Dresden.

BARBOU PRESS.

1681 **(AESOP.)** Francisci Josephi Desbillons Fabulae Aesopiae, curis posterioribus omnes ferè emendatae: quibus accesserunt plus quam CLXX novae. Quinta Editio.

With an engraved frontispiece after N. Blakey by C. Baquoy.

12mo, old French red morocco, gilt lines on sides, inside dentelles, fully gilt back, g.e.

Paris, Barbou, 1768. **£6 10s**

Barbou Press—*continued.*

A REMARKABLE SET IN 65 VOLS. IN CONTEMPORARY FRENCH RED MOROCCO.

1682 **(BARBOU CLASSICS.)** A Collection of 65 vols. of the Famous Latin Barbou Classics printed at Paris.

With delightful illustrations and charming vignettes by Duflos, Fessard, Baquoy, de Longueil, Delafosse, Lemire, Legrand, Lempereur, Aliamet, Sornique, after Picart, Cochin, Blakey, Gravelot, Eisen, Van-Mieils, Coypel, Marillier, Pierre. A remarkable set.

65 vols., 12mo, contemporary French red morocco, gilt dentelles on sides, full gilt backs, g.e.

Paris, Barbou, Coustelier, etc., 1753-1786.

(SEE ILLUSTRATION, PLATE No. VI). **£150**

Amoenitates poeticae, 1779. 1 Vol. Caesar de bello gallico, 1755. 2 vols. Catullus, Tibullus et Propertius, 1754. 1 Vol. Cicero opera, 1768. 14 Vols. Cornelius Nepos, 1767. 1 Vol. Q. Curtius, 1757. 1 Vol. Aesop fabulae, 1778. 1 Vol. Erasmus. More's Utopia, 1777. 2 Vols. in 1. Eutropius, 1754. 1 Vol. Horace Carmina, 1775. 1 Vol. Justinus, 1770. 1 Vol. Juvenal and Persius, 1776. 1 Vol. Livy, 1775. 7 Vols. Lucanus, 1767. 1 Vol. Martial epigrammata, 1754. 2 Vols. Ovid, 1762. 3 Vols. Velleius Paterculus, 1777. 1 Vol. Florus, 1776. 1 Vol. Phaedrus fabulae, cum supplementis, 1783. 1 ol. Plautus comoediae, 1759. 6 Vols. Pliny historia naturalis, 1779. 6 Vols. Pliny epistolae, 1769. 1 Vol. Rapin hortorum, 1780. 1 Vol. Sarcotis carmina, 1771. 1 Vol. Sarbievius carmina, 1759. 1 Vol. Sallustius, 1774. 1 Vol. Seneca opera, 1761. 1 Vol. Tacitus opera, 1760. 3 Vols. Terence Comoediae, 1753. 2 Vols. Novum Testamentum, 1785. 1 Vol. Vanière praedium rusticum, 1786. 1 Vol.

1683 **CORNELIUS NEPOS.** De vita excellentium Imperatorum ex recognitione Steph. A. Philippe. With illustrations.

12mo, contemporary French binding of mottled calf, g.e.

Paris, Barbou, 1767. **10s 6d**

1684 **ERASMUS.** Stultitiae Laudatio, Desiderii Erasmi Declamatio.

Containing finely engraved frontispiece after Gravelot by de Longueil.

12mo, old French red morocco, fillet borders on sides, gilt back, g.e.

Paris, Barbou, 1765. **£7 10s**

Barbou Press—*continued.*

1685 **MARTIAL.** Epigrammatum libri.

With frontispiece after Eisen engraved by Lemire, and one head-piece after Eisen, engraved by Legrand.

2 vols., 12mo, old French calf, gilt.

Paris, Barbou, 1754. **£1 1s**

1686 **PLAUTUS.** Comediae.

With three frontispieces after Eisen, engraved by Lempereur, and three head-pieces after Eisen, engraved by Aliamet.

3 vols., 8vo, old French crimson morocco, fully gilt floral backs, three-line fillet border on sides, flowers at outer angles, inside dentelles, g.e. Paris, Barbou, 1759. **£10 10s**

1687 ——— Another Copy.

3 vols., 8vo. French marbled calf, three-line fillet borders on sides, gilt backs, g.e. Paris, Barbou, 1759. **£2 2s**

From the Bibliotheca Lamoniana.

1688 **PLINY.** Epistolae.

Small 8vo, old French calf, gilt, g.e. Paris, Barbou, 1769. **12s 6d**

1689 **SALLUST.** Opera.

With three illustrations by Cochin, engraved by Fessard, one fleuron on the title and three vignettes by Pierre, engraved by Fessard or else unsigned.

12mo, old French calf, gilt, g.e. Paris, Barbou, 1774. **14s**

BASKERVILLE PRESS (John Baskerville).

John Baskerville was born in January, 1706, at Sion Hill, in the parish of Wolverley, in Worcestershire. In his seventeenth year he set out to earn his own living. He started at the rectory, King's Norton, as a footman, but at the instigation of the clergyman began instructing the poor boys of the parish in the art of writing, at which he was adapt. Later he became writing-master at the Grammar School in Birmingham. From the first Baskerville had shown an uncommon interest in calligraphy. But by this time he had already become interested in stone-cutting, at which occupation he was eminently successful. From stone-cutting he passed to japanned goods, an art introduced into Birmingham by John Taylor in 1736. In this direction he effected a complete revolution. His productions were admirable works of art. By 1749 he had amassed a large fortune, but though a middle-aged man, he still looked for further fields to conquer. He had always taken a lively interest in William Caslon's work, regarding him as a rival designer. He himself took to designing fresh letters to be used for purpose of printing. He realised, also, that to be successful he must be his own printer. He laid special stress on the character of the type, his press, paper and ink, and lastly the actual mode of printing. His first specimen sheets were issued in 1754, and this first completed book, Virgil's "Opera," in 1757. He invented a new "japanned" paper, a paper which in a great measure played the part of vellum, and his process of "hot-pressing" separates his books from others of his time. Speaking of Baskerville's "Virgil," Macaulay says: "It was the first of that series of books which went forth to astonish all the librarians of Europe." It was a landmark in the history of typography. In 1761 his growing reputation received recognition, and he became High Bailiff of Birmingham. Previously he had been appointed printer to the University of Cambridge for ten years. In 1767, disheartened by the reception accorded to his publications, Baskerville allowed his press to be used by Robert Martin, one of his workmen, remaining in retirement for two years. In Martin's work, however, the signs of the master-hand are absent, though he issued many notable works. Baskerville died on January 8th, 1775. The subtle splendour of his work grants it a corner by itself in the world's book-shelf; his own peculiar genius is stamped upon almost every one of his productions.

1690 **THE BOOK OF COMMON PRAYER,** and Administration of the Sacraments, and other Rites and Ceremonies of the Church, according to the Use of the Church of England: Together with the Psalter or Psalms of David.

Royal 8vo, fine copy bound by Stacy of Norwich in full black morocco gilt, g.e. (with his ticket).

Cambridge, Printed by John Baskerville, 1760. **£7 10s**

Baskerville Press—*continued.*

1691 **TERENCE.** Publii Terentii Afri Comœdiæ.
4to, fine copy in contemporary morocco gilt, g.e.
Birminghamiae, Typis Johannis Baskerville, 1772. **£7 10s**

1692 ——— Another Copy.
4to, new mottled calf gilt (Derome style), g.e.
Birmingham, 1772. **£4 10s**

1693 ——— Another Copy.
8vo, contemporary red morocco gilt, g.e.
Birminghamiae, Typis Johannis Baskerville, 1772. **£1 10s**

1694 ——— Publii Virgili Maronis Bucolica, Georgica, et Aeneis.
With engraved frontispiece by C. Grignion.
Small 8vo, contemporary red morocco gilt, g.e.
Birminghamiae, Typis Johannis Baskerville, 1766. **£7 15s**

BASKETT PRESS (John Baskett).

1695 **THE BOOK OF COMMON PRAYER,** and Administration of the Sacraments, and other Rites and Ceremonies of the Church, According to the Use of the Church of England: Together with the Psalter or Psalms of David, Pointed as they are to be sung or said in Churches.
8vo. London, Printed by John Baskett, 1726.
English Early XVIIIth Century binding, black morocco, decorated in the "Cottage Roof" style, sides completely covered with gold tooling composed of curves, circles, stars, dots, and floral ornamentation, gilt edges. **£6 5s**

BODONI (OFFICINA).

1696 **BUONARROTI** (Michelagniolo). Poesie (in Italian).
Royal 8vo, vellum.
Montagnola, Officina Bodoni, 1923. **£4 4s**
Rodenberg, p. 38. One of 175 copies. Printed in "Tertia-Bodoni-Antiqua." The Officina Bodoni print with Bodoni's original types, left unused since 1813. The Italian Government has granted them the exclusive monopoly of using these types.

BODONI PRESS.

1697 **AFFO** (Ireneo). Saggio di memorie su la Tipografia Parmense del secolo XV.

4to, dark blue straight grained morocco, broad gilt ornamental border on sides, gilt panelled back, g.e. [Bound by R. Storr, Grantham, with his ticket].

Parma, Bodoni, 1791. **£10 10s**

Syston Park copy.

1698 **ANACREON.** Odaria praefixo commentario quo poetae genus traditur et Bibliotheca Anacreonteia adumbratur.

Large 4to, boards, uncut. Parma, Bodoni, 1784. **£6 10s**

THE FINEST AND MOST IMPOSING OF BODONI TYPE-SPECIMENS.

1699 **BODONI** (G.). Serie di Majuscole e Caretteri Cancellereschi.

Folio, original wrappers, uncut. 113 leaves. Parma, Bodoni, 1788. (SEE ILLUSTRATION, FACING PAGE 68). **£75**

This "Serie" followed closely the publication of the famous 1788 Manuale, and in his "Vita del Cavaliere Giambattista Bodoni," J. de Lama alludes to it as "another magnificent Manuale of which very few copies were distributed, Bodoni jealously hiding the remaining copies."

It contains 15 alphabets of capitals, in Cancellereschi types, 28 alphab. (capt. let.) of Roman and Cursive Types, on 28 leaves. Whereas Lama only speaks of 15 alphabets of the same, on 24 leaves!

Then come 9 Greek Alphabets (capital letters), with their corresponding "Corsivi," 12 Russian Alphabets, capital letters with corresponding "Corsivi" in 12 leaves, 32 descriptions of Italian towns, with their French versions, the first in Roman, the second in Cursive types. (This vol. contains 33 of the same!) They are followed by 20 leaves of Russian types with their corresponding "Corsivi," 2 leaves of Greek types, 1 leaf containing some Rabbinical, Yiddish, (very likely the first type specimen in that language), and Etruscan types. Finely 4 leaves of 8 Italian descriptions in Roman types, with their corresponding French version in Cursive types.

This beautiful copy, in splendid condition, is one printed on "white French paper." It is interesting to note that on the receipt of specimens, of the Cancellereschi Majuscole types, herewith mentioned, Benjamin Franklin wrote to Bodoni that famous complimentary letter of which the Italian typographer was so justly proud.

According to Updike, this is "the finest and most imposing of Bodoni's Specimens, and the twenty-eight alphabets of Roman and italic Capitals are the most magnificent of their kind ever displayed."

The cut of the Russian Capital letters is brilliant, and the impression effective to the last degree.

Updike ends up by saying that "the Splendour of this book depends on pure Typography;—There is not one ornament in it."

Bodoni Press—*continued.*

1700 **BODONI** (G.). Caratteri Esotici. 25 Proof specimens, believed to be those of some exotic types contained in the 1788 Manuale Tipografico.

8vo, buckram. Parma, Bodoni, 1788. **£25**

Of those neat and graceful exotic types, which won for Bodoni the admiration and the praise of all Europe, the following are herewith contained: 2 Arabi, 1 Siriaco, 1 Branchmanno, 1 Slavonico, 2 Turchi, 1 Illirico, 1 Armeno, 1 Tibetano, 1 Punico, 1 Palmireno, 2 Tedeschi, 1 Persiano, 1 Samaritano, 1 Caldaico, 1 Siro-Estranghelo, 1 Copto, 2 Ebraici, 1 Rabbinico, 1 Finicio, 1 Persiano, and 1 Russiano.

The Russian type-specimen, though evidently intended for the 1788 8vo Manuale, did not, however, appear in it. At least Lama makes no mention whatever of it.

1701 **BODONI** (G.). Rare Specimens of 3 Caretteri Esotici: Arabo, Malabarica, and Siriaco-Latino.

4to, buckram, t.e.g., by Rivière. Parma, Bodoni, 1788. **£10 10s**

In 1788 the King of Portugal, wishing to send a mission to the Malabar district, intrusted to Bodoni the care of shaping some Arabian, Malabaric, Syriac, and Tibetan Types, for the use of the printing press in Goa. The ones contained in this volume are the Arabian and the Malabaric, and a bible leaf printed in Syriac and Latin. They are very rare. (See Joseph de Lama's *Vita del Cavaliere Giambattista Bodoni.*)

PRESENTATION COPY TO EUGÈNE BEAUHARNAIS.

1702 [**BODONI.**] Oratio Dominica in CLV. Linguas, versa et Exoticis characteribus plerumque expressa.

Folio, half vellum. Parma. Bodoni, 1806. **£35**

With an additional printed leaf, showing that the book belonged to Eugène Beauharnais, the Viceroy of Italy, to whom, indeed, the book had been dedicated by Bodoni.

Updike, *Printing Types*, Vol. II, pp. 168-9: "In 1806 the Oratio Dominica is another masterly showing of what Bodoni could do in foreign & ancient alphabets." It was printed at the suggestion of Pius VII, who, in May, 1805, had passed through Parma on his way from the coronation of Napoleon. It was intended to outdo a like work published by the Imprimerie Nationale at Paris. Bodoni's book was dedicated to Eugenè Beauharnais, Viceroy of Naples, *to whom he personally presented a copy.* In return for this work, Bodoni received a pension and an offer of the direction of the Royal Printing House at Milan.

1703 ——— Another Copy. Half morocco, by Larrivière. **£35**

Bodoni Press—*continued.*

THE BODONI TYPE-SPECIMEN BOOK.
THE MOST MAGNIFICENT SPECIMEN OF BODONI'S PRINTING.

1704 **BODONI.** Manuale Tipografico del Cavaliere Giambattista Bodoni.

With the magnificent portrait of Bodoni by Rosaspina after Appiani.

2 vols., large 4to, beautifully bound in old morocco, gilt lines and tooling on sides, gilt panelled back, inside dentelles, g.e.

Parma, Presso la Vedova, 1818.

(SEE ILLUSTRATION, OPPOSITE PAGE 73). **£210**

Brooks, *Bibliografia di Edizioni Bodoniane*, No. 1216.

Brunet gives some details as to the execution of this book. According to him, after Bodoni's death Orsi succeeded Bodoni in managing his private press, and he finished this work of Bodoni's at the request of the widow.

This magnificent book offers type specimens of more than two hundred and fifty different types, not only Roman, but also Greek, Russian, Oriental, etc., and also a magnificent collection of fleurons. The whole gives a bird's-eye view of the wealth of Bodoni's Press, and has never been equalled.

THE COPY WE OFFER FOR SALE IS PRINTED ON THE FINEST PAPER AND IS IN A MAGNIFICENT CONTEMPORARY BINDING.

1705 **PACIAUDI.** Paulli Mariæ Paciaudii C.R. Inscriptiones a Io. Baptista Bodonio Collectae et in lucem editae.

With engraved portrait after Lucatelli by Rosaspina.

Royal 8vo, old French red morocco gilt, g.e., by Bozerian.

Parma, Bodoni, 1798. **£4 10s**

1706 **TASSO** (Torquato). La Gerusalemme Liberata.

2 vols., 4to, mottled calf, three-line gilt fillet border on sides, gilt panelled back, g.e. Parma, Bodoni, 1794. **£10 10s**

1707 **VIRGIL.** Opera.

2 vols., 8vo, vellum. Parma, Bodoni, 1795. **£1 10s**

BREMER PRESS.

1708 **BACON** (Francis). The Essays of Francis Bacon. (In English).
Royal 8vo, vellum, gilt, t.e.g.
Tölz, Bremer Press, 1920. **£8 10s**
One of 270 copies.

BRUCE ROGERS PRINTING.

"Mr. Rogers is, to my thinking, the most vital force in modern typography . . . he stands apart from all other workers in the same field. . . ."—ALFRED W. POLLARD.

See also Fleuron, No. 4, pp. 99-150, "On the Works of Bruce Rogers," by F. Warde (No. —— in this catalogue); and F. Warde "Bruce Rogers, Designer of Books," with a list of the books printed under Mr. Rogers's supervision, Cambridge, 1915 *(Nos.* 1771-1 *of this catalogue).*

1709 **ALLEN** (Hervey). The Bride of Huitzil. An Aztec Legend.
With 6 sepia illustrations.
8vo, half buckram. New York, 1922. **£1 4s**
Warde, No. 162. One of 350 copies. Printed in Monotype Caslon.

1710 **AMES** (Azel). The May-Flower and Her Log. July 15, 1620—May 6, 1621. With frontispiece and illustrations.
Small 4to, cloth, uncut edges, t.e.g. Boston, 1901. **£12 12s**
Warde, No. 25. Printed in Caslon and Original Old Style.

1711 **BARRIE** (J. M.). George Meredith, 1909.
8vo, boards. New York, 1924. **£2 10s**
Warde, No. 179. One of 500 copies. Printed in Garamond.

1712 **BEATTY** (John W.). The Relation of Art to Nature.
8vo, half cloth. New York, 1922. **£1 10s**
Warde, No. 163. One of 950 copies. Printed in Linotype Original Old Style.

1713 **BLAKE** (William). Eight Songs of William Blake.
8vo, boards. New York, 1926. **16s 6d**
One of 200 copies.

Bruce Rogers Printing—*continued.*

1714 **BROOKS** (Phillips). O Little Town of Bethlehem. A Christmas Hymn written by Phillips Brooks and set unto the Tune composed by L. H. Redner.

Title in red and black. With musical notation.

8vo, boards. New York, 1923. **£2 2s**

Not in Warde.

1715 **BROWNE** (Sir Thomas). Hydriotaphia or Urne-Buriall, or discourse of the Sepulchrall Urnes lately found in Norfolk.

Woodcut border on title-page.

4to, full red morocco, with exquisite gilt tooling on sides, uncut edges, t. e. g. Cambridge, (Mass.), 1907. **£5 5s**

Warde, No. 72. Printed in Brimmer. One of 385 copies.

1716 **CARLYLE** (Thomas). Jocelin of Brakelond, from Past and Present.

Small 8vo, cloth. New York, 1923. **£1**

Warde, No. 168. Printed in Monotype Caslon. One of 510 copies.

1717 **(CONRAD.) ADAMS** (E. L.). Joseph Conrad: the Man.

A Burial in Kent by J. S. Zelie. Together with some bibliographical notes.

With portrait. 8vo, boards. New York, 1925. **£2 10s**

Warde, No. 190. Printed in Monotype Scotch. One of 485 copies.

1718 **DIBDIN** (Thomas Frognal). Venetian Printers. A conversation on the Fourth Day of the bibliographical Decameron of T. F. Dibdin, with annotations by W. M. Ivins.

With ornamental title page, and fine initial letters.

4to, original wrappers. Large paper copy.

New York, privately printed, 1924. **£5 5s**

Warde, No. 185. One of 223 copies printed privately for Bruce Rogers.

Printed by Bruce Rogers, in Goudy's Italian Old Style. With a Printer's Note (a preface) by Bruce Rogers.

1719 ——— Italian Old Style. A New Type designed by Frederic Goudy and produced by the Lanston Monotype Machine Company of Philadelphia.

Philadelphia, 1924. **£3 3s**

Warde, No. 184. Printed in Italian Old Style. One of 22,500 copies (more or less) printed for the Monotype Co.

Bruce Rogers Printing—*continued.*

1720 **EMERSON** (Ralph Waldo). Compensation, an Essay.
Small 8vo, boards. 1903. **£2 2s**
Warde, No. 35. Printed in Brimmer. One of 500 copies.

1721 **EVELYN** (Jo.). Instructions concerning erecting of a Library: presented to My Lord the President De Mesme. By Gabriel Naudeus, P. and now interpreted by Jo. Evelyn, Esquire.
8vo, half calf. Cambridge, Riverside Press, 1903. **£6 6s**
Warde, No. 36. Printed in Brimmer. One of 419 copies.

1722 **FIELDING** (Henry). The Journal of a Voyage to Lisbon.
8vo, boards. Cambridge (Mass.), 1902. **£6 6s**
Warde, No. 28. Printed in Brimmer. One of 300 copies.

1723 **FRANCE** (Anatole). Amycus et Célestin. (In French).
With 2 woodcuts. 8vo, original wrappers.
New York, 1916. **£5 5s**
Not in Warde. One of 200 copies.

1724 **FURNESS** (H. H.). Records of a Lifelong Friendship. 1807-1882, Ralph Waldo Emerson and William Henry Furness.
With 5 portraits.
Royal 8vo, cloth. Boston, 1910. **£5 5s**
Warde, No. 106. Printed in Oxford type. One of 780 copies.

1725 **GARRICK** (David). Some unpublished correspondence. Edited by G. P. Baker.
With frontispiece portrait of Garrick and a facsimile of his signature, and 26 other illustrations. 8vo, buckram.
Cambridge, Riverside Press, 1907. **£4 4s**
Warde, No. 74. Printed in Oxford type. One of 430 copies.

Bruce Rogers Printing—*continued.*

1726 **GARGAZ** (Pierre André). **FRANKLIN** (Benjamin). A Project of Universal and Perpetual Peace.

Written by Pierre-André Gargaz a former Galley-Slave, and printed by Benjamin Franklin at Passy in the Year 1782.

Here reprinted together, with an English Version, Introduction and Typographical Note by George Simpson Eddy.

With facsimiles.

8vo, half buckram in case, edges uncut.

New York, 1922. **£2 10s**

Warde, No. 159. Printed in Monotype Caslon. One of 1,250 copies.

1727 **GALLATIN** (A. E.). American Water-colourists.

Title printed in red and black, with ornamental border.

With 30 plates, 8 in colour.

4to, half buckram, edges uncut. New York, 1922. **£2 15s**

Warde, No. 158. Printed in Bodoni. A limited edition of 950 copies.

1728 **GALLATIN** (A. E.). Modern Fine Printing in America. An Essay.

8vo, boards. New York (Privately Printed), 1921. **£2 2s**

Warde, No. 152. Printed in Garamond.

1729 **FIELD** (Eugene). The Symbol and the Saint.

8vo, fancy boards. New York, 1924. **£1 10s**

Warde, No 183. Printed in Deberny. One of 300 copies.

1730 **FREEMAN** (John). The Red Path (a narrative), and the Wounded Bird.

With autograph signature.

8vo, half cloth. Cambridge, Mass., 1921. **£3 15s**

Warde, No. 178. Printed in Monotype Caslon. One of 50 numbered copies on large hand-made paper.

1731 **HAWTHORN** (Nathaniel). The Old Manse.

This is the author's introductory essay to his famous: "Mosses from an Old Manse."

8vo, half cloth. Boston, 1904. **£3 3s**

Warde, No. 47. Printed in Brimmer. One of 530 copies issued.

Bruce Rogers Printing—*continued.*

1732 **HAY** (John). A Poet in Exile. Early letters of J. Hay, edited by Caroline Ticknor.

With frontispiece and one facsimile.

8vo, boards. Boston, 1910. **£2 15s**

Warde, No. 102. Printed in Oxford. One of 440 copies.

1733 **HEARN** (Lafcadio Hearn). Insects and Greek poetry.

Small 8vo, boards. New York, 1926. **12s 6d**

One of 550 copies.

1734 **HERRICK** (R.). The Star Song. A Carroll to the King.

Printed in red and black.

[Mount Vernon], 1924. **£1 5s**

Warde, No. 187. Printed in Wren Italic and Fournier ornaments. One of 750 copies.

1735 **HISTORY OF OLIVER AND ARTHUR.** Written in French in 1511, translated in German by Wilhem Liely in 1521, and now done in English by W. Leighton and Eliza Barret, 1903.

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Cambridge (Mass.), 1903. **£6 6s**

Warde, No. 39. Printed in Priory Text. One of 330 copies, on Arnold handmade paper.

1736 **IVINS** (W. M.). The Metropolitan Museum of Art. A Guide to an Exhibition of the Arts of the Book.

With numerous reproductions of Illuminated manuscripts, printed books, bindings, etc.

8vo, wrappers. New York, 1924. **£1 15s**

Warde, No. 180. Printed in Caslon and Garamond. One of 1,000 copies.

1737 **JAMES** (M. R.). Address at the unveiling of the Roll of Honour of the Cambridge Tipperary Club by the Provost of King's College.

4to, 6 pp., wrappers.

Cambridge, England, University Press, 1916. **15s**

Warde, No. 132. Printed in Centaur.

Bruce Rogers Printing—*continued.*

1738 **JAMES** (M. R.). Address at the unveiling of The Roll of Honour of the Cambridge Tipperary Club, July 12, 1916.

16mo, wrappers. Cambridge, University Press, 1918. **10s 6d**

Warde, No. 133. Printed in Georgian Old Style.

1739 **KNIGHT** (Madam). **WINSHIP** (G. P.). The Journal of Madam Knight, With an introductory note by George Parker Winship.

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8vo, half buckram, uncut edges. Boston, 1920. **£4 4s**

Warde, No. 145. Printed in Garamond. One of 525 copies.

1740 **LANGTON** (Robert). The Pilgrimage of Robert Langton, transcribed with an introduction and notes by E. M. Blackie.

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8vo, half buckram. Cambridge (Mass.), 1924. **£1 10s**

Warde, No. 197. Printed in Monotype Caslon and Black-letter. One of 755 copies.

1741 **LOWELL** (James Russell). Anti-Slavery papers of James Russell Lowell.

FIRST COLLECTED EDITION. With title and half-title.

2 vols., 8vo, boards.

Boston, 1902. **£3 10s**

Warde, No. 31. Printed in Riverside Modern. One of 500 copies.

1742 **LOWELL** (James Russell). Democracy. An address delivered in the Town Hall, Birmingham.

Small 8vo, half cloth.

[Cambridge], the Riverside Press, 1902. **£2 2s**

Warde, No. 26. Printed in Brimmer. One of 500 copies.

1743 **MAISTRE** (Xavier de). Voyage autour de ma chambre.

Title within engraved border.

With portrait of author.

8vo, half vellum. Cambridge, Riverside Press, 1901. **£8 8s**

Warde, No. 20. Printed in Caslon. One of only 500 copies.

In laudem operis Calendarij a Johanne de monte regio Germanorum decoris nostre etatis Astronomorꝫ principis editi Jacobi Sentini Ricinensis Carmina.

Esperides hortum vatum tenuisse puellas.
Omnis ⁊ hesperia graiacꝫ turba canit.
In quo fulua simul ramis fulgentibus arbor
Prebebat dominis aurea poma suis.
Hortulus ille mihi liber est hic (crede) latinis
Nam nõ est toto hoc ditior orbe liber
Cuius si flaua cupies ex arbore lector
Una poma leges aurea mille die.
Aureus hic numerus quod tanto nomine dignum
Effecit cesar iulius auctor opus.
Tempora Romanis gentes quibus era ferebant
Que propium nomen inditionis habent.
Interualla cyclus sunt hic ⁊ Apollinis alti
Monstratꝫ ⁊ domini littera certa diem.
Hinc phetonteos poteris cognoscere motus
Motus ⁊ phebes hinc tibi nosse licet.
Adde etiam phebi pariter luneqꝫ laborcs
Quos qui scire volent hinc bene scire queunt
Hic tibi uel titan cum iungitur ipse sorori
Oppositusve manet conspiciendus adest.
Hic quibus in signis phebus uel luna vehatur
Edocet: ambobus dat sua lora liber.

First page from JOHANN MULLER (Regiomontanus), CALENDARIUM.
Venice, Erhard Ratdolt, 15th October, 1485.
See Item No. 2030.

PLATE XVI.

A Woodcut from
PETRUS DE ALLIACO. CONCORDANTIA ASTRONOMIAE CUM THEOLOGIA.
Augsburg, Erhard Ratdolt, 2nd January, 1490.
See Item No. 2033.

Bruce Rogers Printing—*continued.*

1744 **MONTAIGNE** (Michel de). The Essays of Michael Lord of Montaigne. Written by him in French and done into English by John Florio.
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3 vols., folio, original half buckram.
Cambridge (Mass.), 1902-1904. **£31 10s**
Warde, No. 33. Printed in Montaigne type. One of 265 copies on special paper.

1745 **MOORE** (George). Peronnik the Fool.
With title-page in red and black, and initial letters in red.
8vo, fancy boards, edges uncut. New York, 1926. **£3 3s**
One of 785 copies.

1746 **MOORE** (T. Sturge). Roderigo of Bivar.
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New York, William Edwin Rudge, 1925. **£1 5s**
One of 500 copies printed by Bruce Rogers.

1747 **THE NEW TESTAMENT.** The Gospel according to St. Luke.
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New York, 1926. **£2 2s**
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New York, William Edwin Rudge, 1925. **£1 11s 6d**
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Including his Sketches and Hints on Landscape Gardening and Theory and Practice of Landscape Gardening. Edited by John Nolen.
With coloured frontispiece with movable slip, also several diagrams and 9 plates with movable slips.
8vo, half cloth. Cambridge, Riverside Press, 1907. **£8 8s**
Not in Warde.

Bruce Rogers Printing—*continued.*

1750 **ROBARTS** (Henry). A most Friendly Farewell to Sir Francis Drake by Henry Robarts.

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Warde, No. 84. Printed in Old Style.

1753 **SARGENT** (George H.). Amy Lowell, a Mosaic.

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New York, 1924. **£5**

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Bruce Rogers Printing—*continued.*

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Presentation copy from the author.
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Bruce Rogers Printing—*continued.*

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Warde, No. 19. Printed in Brimmer. One of 500 copies.

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Cambridge, Riverside Press, 1909. **£10 10s**

Warde, No. 94. Printed in Riverside Caslon. One of 370 copies.

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Cambridge (Mass.), Riverside Press, 1901. **£3 3s**

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Cambridge (Mass.), Riverside Press, 1900. **£2 10s**

Not in Warde.

1767 **VINCENT** (Léon H.). Molière.

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Cambridge (Mass.), Riverside Press, 1902. **£3 10s**

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Bruce Rogers Printing—*continued.*

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8vo, half vellum.

[Boston, Riverside Press, 1904]. **£21**

Warde, No. 50. Printed in Brimmer Italic. One of 330 copies.

1769 **WALSH** (Richard). Kidd: a moral opuscule.

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8vo, boards. New York, 1922. **£1 2s**

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Reference Books. *Blades (W.), The life and typography of William Caxton. 2 vols., London,* 1861-63. 4*to*, (*2nd Edition. London,* 1882, 8*vo*). —*Duff (E. G.), William Caxton (Caxton Club), Chicago,* 1905, 4*to*. — *De Ricci (S.), A Census of Caxtons (Bibliographical Society). Oxford,* 1909, 4*to*. —*Duff (E. G.) Early English printing. A series of facsimiles of all the types used in England in the fifteenth century. London,* 1896. *Fol.—Duff (E. G.) The printers, stationers and bookbinders of Westminster and London,* 1476-1535. *Cambridge,* 1906, 8*vo*.

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(See Renouard, S. de Colines, p. 58).

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4 vols., 8vo, old French morocco, three-line fillet borders on sides, gilt backs, inside dentelles, g. e.

A Bruxelles et se vend A Paris, chez Didot, 1743. **£25**

IN OLD FRENCH CRIMSON MOROCCO BOUND BY BRADEL, WITH HIS TICKET.

1805 **SWINBURNE** (Henri). Voyage de Henri Swinburne en Espagne, en 1775 et 1776, Traduit de l'Anglois.

4to, old French crimson morocco, with elaborately tooled borders on sides, gilt back, g. e. by Bradel, with this ticket.

A Paris, Didot l'Ainé, 1787. **£18 18s**

IN OLD FRENCH CRIMSON MOROCCO BY DEROME.

1806 **TASSO.** La Gerusalemme Liberata.

With frontispiece and 40 engravings after Cochin, engraved by Dambrun, de Launay, Delignon, Duclos, Lingée, Patas, Ponce, Prévost, A. de Saint-Aubin, Simonet, Tillard, Trière, and Varin.

2 vols., 4to, old French crimson morocco, with wide gilt borders on sides, fully gilt backs, inside dentelles, watered silk guards, g. e., by Derome.

Paris, Didot l'Ainé, 1784. **£140**

A magnificent copy of this beautiful book from the Holford Collection.

1807 **TRESSAN** (M. le Comte de). Histoire du Petit Jehan de Saintré.

12mo, old French green morocco, gilt lines on sides, gilt back, inside dentelles, pink silk guards, g. e.

Paris, de l'Imprimerie de Didot l'Ainé, 1780. **£4 4s**

Didot Press—*continued.*

IN OLD FRENCH RED MOROCCO.

1808 ——— Histoire du Petit Jehan de Saintré et de la Dame des Belles-Cousines; Extraite de la vieille Chronique de ce nom, par M. de Tressan. Edition ornée de figures en taille-douce dessinées par M. Moreau le jeune.

Containing four plates before letters after Moreau engraved by Dambrun, Halbou and de Longueil.

A Paris, de l'Imprimerie de Didot Jeune, 1791.

Histoire de Gerard de Nevers et de La Belle Euriant sa mie. Edition ornée de figures en taille-douce dessinées par Moreau le jeune.

With four plates before letters after Moreau engraved by Dupréel, de Ghendt, Malbeste and Simonet.

2 vols., 18mo, old French red morocco, Jansenist style, inside dentelles, blue silk guards, g. e.

A Paris, de l'Imprimerie de Didot jeune, 1792. **£35**

A pair of delightful volumes in pristine condition.

WITH AN AUTOGRAPH LETTER OF THE COMTE DE TRESSAN.

1809 ——— Histoire de Gérard de Nevers et de la Belle Euriant sa mie.

Four plates after Moreau engraved by Dupréel, de Ghent, and others.

12mo, red morocco, inside dentelles, t. e. g.

Paris, de l'Imprimerie de Didot Jeune, 1792. **£10 10s**

Loosely inserted is an A.L.S. (2 pp.) of the Comte de Tressan.

1810 **VERTOT** (L'Abbé de). Révolutions de Portugal. Nouvelle Edition, revue et augmentée.

8vo, old French crimson morocco, three-line fillet border on sides, flowers at outer angles, fully gilt floral back, light-blue silk guards, g. e.

Paris, Chez La Veuve Didot, 1758. **£2 2s**

DOLET PRESS (Estienne Dolet).

Lyons.

1811 **MAROT** (Clément). Les Oeuvres de Clément Marot de Cahors, Valet de chambre du Roy. Augmentées d'un grand nombre de ses compositions nouvelles, par cydevant non imprimées. Le tout soigneusement par luy mesmes reveu, et mieulx ordonné.

Printed in Roman Letter. With Dolet's device on first title and last leaf.

Small 8vo, original calf (in case).

Lyons, Estienne Dolet, 1542. **£112**

An extremely scarce edition of which only six or seven other copies are on record. This is quite complete with the last leaf (missing in several copies) containing Dolet's device and on the recto Marot's curious poem *Pour le Perron de Mon Seigneur le Daulphin au tourney des Chevaliers errants à la Berlaudiere pres Chatelerault en l'an* 1541.

DOVES PRESS.

PRINTED ON VELLUM, IN A SPECIAL BINDING.

1812 **AMANTIUM IRAE.** Letters to Two Friends. 1864-1867.
Portrait. Printed entirely on vellum.
8vo, bound by the Doves Bindery in full dark blue levant morocco extra, full gilt back, with wide gilt ornamental border on sides, g. e.
Doves Press, 1914. **£50**
This is an extra copy on Vellum with Signed Note by T. J. Cobden Sanderson.

1813 **CARLYLE** (T.). Sartor Resartus. The Life and Opinions of Herr Teufeldsdroeckh.
Printed in red and black.
1 of 300 copies. 8vo, original limp vellum.
Doves Press, 1907. **£12 12s**

1814 **CATALOGUE RAISONNÉ OF BOOKS** Printed and Published at the Doves Press, 1900-1911.
Royal 8vo, original boards.
Doves Press, 1911. **£1 5s**

1815 **CATALOGUE RAISONNÉ OF BOOKS** Printed and Projected at the Doves Press, 1900-1913.
8vo, 12 pp., loose as issued.
Doves Press, April, 1913. **£2 15s**

1816 **CATALOGUE RAISONNÉ OF THE BOOKS** Printed and Projected at the Doves Press, 1900-1915.
8vo, 16 pp., loose as issued.
Doves Press, 1914. **£3 3s**

1817 **COBDEN-SANDERSON** (T. J.). The New Science Museum. A Letter with additions addressed to the Editor of the Times, 16th September, 1913.
8vo. The Doves Press, 1914. **14s**

1818 **GOETHE.** Auserlesene Lieder Gedichte und Balladen. Ein Strauss.
Printed in red and black.
8vo, original vellum. Doves Press, 1916. **£18 18s**
One of 175 copies.

Doves Press—*continued.*

1819 **GOETHE.** Faust eine Tragœdie von Goethe.

The two volumes, beautifully printed in red and black by Cobden-Sanderson at the Doves Press.

Square 8vo, original limp vellum, 1906-10. **£37 10s**

1820 **GOETHE.** Iphigenie auf Tauris.

Printed in red and black.

8vo, original vellum. Doves Press, 1912. **£16 16s**

1821 ——— Another Copy.

Printed in red and black.

8vo, original vellum. Doves Press, 1912.

Presentation Copy from Mr. Cobden-Sanderson, with signed Autograph Inscription. **£18 18s**

1822 **GOETHE.** Die Leiden des Jungen Werther.

Printed in red and black.

8vo, original vellum. Doves Press, 1911. **£16 16s**

1822a **GOETHE.** Torquato Tasso ein Schauspiel.

Printed in red and black.

8vo, original vellum. Doves Press, 1913. **£16 16s**

1822b ——— Another Copy.

Printed in red and black.

8vo, original vellum. Doves Press, 1913.

Presentation Copy from Mr. Cobden-Sanderson. With Signed Autograph Inscription. **£18 18s**

EIVSDEM HIERONIMI CARMEN IN PRIMI IMPRESSORIS COMMENDATIONEM.

Tingere dispositis chartas quicunque metallis.
Coepit:& insignes edidit aere notas:
Mercurio genitore satus:genitrice Minerua
Præditus æthereæ semine mētis erat
Non illum Ceceris:non illum cura Lyæi
Terrenæ tenuit non opis ullus amor.

Cōpia librorum cupidis modo rara latinis
Cum foret.auspiciis illius ampla uenit
Improbus innumeris librarius ante talentis
Quod dabat:exigua nūc stipe uendit opus.
Historiæ uenere Titi.se Plinius omni.
Gymnasio iactant Tullius atq; Maro.
Nullum opus o nostri felicem temporis artem
Cellat in arcano bibliotheca situ.
Quē modo rex.quē uix princeps mō rarus habebat
Quisque sibi librum pauper habere potest
Redditus hac etiā nuper Tortellius arte
Plurimus.escribas qua ratione docet.
Hūc eme qui lingua cultus cupis esse latina
Hūc eme grāmaticus qui cupis esse bonus.
Quæ geminada notis fuerit tibi syllaba.simplex
Quæ ue sit.exilis.densa ue.doctus eris.
Postmō qui fuerit grato si cōmodus usu.
Has memor assiduis plausibus ede preces
Artifici semp faueant pia numina sancto
Vtilis effluxit cuius ab arte liber.

Verses in praise of the First Printer from
TORTELLIUS. ORTHOGRAPHIA.
Vicenza, Stephen Koblinger, 1479.
See Item No. 2081.

in ea viuat. vel propter quem finem eam susceperit. vel quomodo patrimonium crucifixi vt dictum est expēdat. ne a domino ei obijciatur in reddendo rationem ironice. Amice scilicet temporalium rerum ⁊ non animarum. Quomodo huc intrasti nō habens vestem nuptialem. id est charitatem. quia non propter charitatem. id est deum qui ē vera charitas curam tuam intrasti. vt gregem tibi cōmissum pasceres verbo ⁊ bono exemplo. sz vt pascaris ab eo. id est negligens ⁊ ociosus ⁊ viuens luxuriose et eo obmutescente dicat dominus. Ligatis manibus ne possit se defendere. ⁊ pedibus ne possit fugere. proijcite eū in tenebras exteriores. id est continuo ⁊ perpetue vrentes. quia plus dilexit lucrum temporale quā animarum pro quib⁹ filius dei mortem sustinuit. Et quia hic vixit deliciose ⁊ totus suspirauit in peccatis. totus suspiret eternaliter in penis. Et quantum gloriatus est in delitijs vite huius. tantum locum date ei in tormentis. ⁊ facite eum montem in inferno. ⁊ ardeat vt olcum in flamma. Unde Esaias. Apportari te faciam sicut gallum gallinacium. q̄ portatur de foro pedib⁹ sursum erectis ⁊ demisso capite et decoquitur in olla. sic tu decoqueris in olla gehennali varijs cruciatibus. vt pena correspōdeat culpe. quia non cantasti. nō generasti. ⁊ cum alijs maior reputaberis. sicut gallus gallinacius maior est alijs.

Cum beneficium alicui porrigitur valde gaudet. sed non querit primo quis sanctorum sit patronus in ecclesia sed quantum valet in temporalibus. Unde iam pauci curant quomodo curam suā suscipiunt vel intrant aut qualiter eam regāt vel in ea viuant sc̄dm deum. nec symoniam abhorrent sed heu ī pluribus dominantur. Gregorius. Si quis ea intentione gradus ecclesiasticos vel beneficia querit. vt inde habeat vite necessaria hic peruerso ordine vult celestia mercari. Longe enim melius est mendicare vel arare vnde viueret. Ut̄ Iohannes. Qui non intrat in ouile per ostium. id est christum. sed ascendit aliūde. ille fur est ⁊ latro. fur est furando sibi virtutes ab alijs. latro est occidendo animas. Fur non venit nisi furetur mactet ⁊ perdat. Furetur virtutes. Mactet corpus ⁊ perdat animam in gehennam ignis.

a iij

A Page (showing contemporary printer's proof-corrections) from
STELLA CLERICORUM.
Deventer, Richardus Pafraet, 27th November, 1494.
See Item No. 2091.

Doves Press—*continued.*

PRINTED ON VELLUM.

1823 **MILTON** (John). Paradise Lost.
With the initials in red and blue, 1902.
Paradise Regain'd.
Printed in red and black, 1905.
Together, Printed entirely on vellum.
2 vols, 8vo, original vellum. Doves Press, 1902-5. **£210**

1824 **PERVIGILIUM VENERIS TROCAICO METRO VERSUS XXII.**
Printed in red and black.
8vo, original vellum. Doves Press, 1910. **£6 10s**

1825 **SHAKESPEARE** (Wm.). The Rape of Lucrece.
8vo, original boards. Doves Press, 1915. **£7 7s**

PRINTED ON VELLUM.

1826 **TENNYSON** (Alfred, Lord). Seven Poems and Two Translations.
Printed entirely on vellum, in red and black.
8vo, original vellum. Doves Press, 1902. **£24**

1827 ——— Another Copy.
Seven Poems and two Translations.
Printed on paper in red and black.
8vo, original limp vellum. Doves Press, 1902. **£7**

PRINTED ON VELLUM.

1830 **WINSHIP** (G. P.). William Caxton. A Paper Read at a Meeting of the Club of Odd Volumes in Boston, Massachusetts, U.S.A., in January, 1908, by G. P. Winship.
Printed entirely on vellum.
8vo, original boards. Doves Press, 1909. **£27 10s**
One of 15 Copies only Printed on Vellum.

DUN EMER PRESS.

1831 **EGLINGTON** (John). Some Essays and Passages by John Eglington. Selected by W. B. Yeats.
8vo, original boards, uncut.
The Dun Emer Press, 1904. **£1 16s**

1832 **JOHNSON** (Lionel). Twenty-one Poems written by Lionel Johnson: Selected by William Butler Yeats.
FIRST EDITION. Post 8vo, original boards and buckram.
Dun Emer Press, Dundrum, 1904. **£3 10s**

1833 **YEATS** (William Butler). Stories of Red Hanrahan.
FIRST EDITION. 8vo, original boards.
The Dun Emer Press, Dundrum, 1904. **£2 15s**

1834 **YEATS** (W. B.). Stories of Red Hanrahan.
FIRST EDITION. 8vo, original boards.
The Dun Emer Press, 1904. **£5 5s**
With Yeats' Autograph Signature on fly-leaf.

ELSTON PRESS.

1835 **BURY** (Richard de). Philobiblon.
Imperial 8vo, original vellum.
New York, Elston Press, 1901. **£4 4s**
One of 70 copies on Imperial Japanese Paper.

ELZEVIER PRESS.

1836 **ARETINO** (M. Pietro). Capricciosi & Piacevoli Ragionamenti.
2 parts in 1 vol., 8vo, dark blue morocco, gilt back, inside dentelles, g.e., by Simier.
Cosmopoli, [Leyden, J. Elzevier], 1660. **£10 10s**
Fine copy.
Willems 858. Rahir 857.

Elzevier Press—*continued.*

1837 **ARETINO** (M. Pietro). Capricciosi & Piacevoli Ragionamenti.

2 parts in 1 vol., 8vo, citron morocco, small dentelle border on sides, gilt back.

Cosmopoli, [Leyden, J. Elzevier], 1660. **£12 10s**

With the bookplates of C. Pieters and Robert Hoe.
Very tall copy (158 mm.), with some rough edges.
Willems 858. Rahir 857.

1838 **BAUDIUS** (D.). Amores, edente Petro Scriverio.

12mo, dark blue morocco, three-line fillet border on sides, gilt back, inside dentelles, g.e., by Trautz-Bauzonnet.

Leyden, Apud Franciscos Hegerum & Hackium, 1638. **£3**

Willems 961 (note).

1839 **CAESAR** (C. Julius). Opera ex emendatione Jos. Scaligeri.

Engraved title.

12mo, vellum. Leyden, Ex Officina Elzeviriana, 1635. **£5 5s**

Willems 420. Rahir 409.
Fine copy of the first issue, with the errors in pagination and other points.
From the library of E. Gordon Duff.

1840 **CAESAR** (C. Julius). Opera.

Engraved title.

12mo, green morocco, two-line fillet border on sides, gilt back, inside dentelles, g.e.

Leyden, Ex Officina Elzeviriana, 1635. **£4 4s**

The genuine First Issue with the buffalo's head above the dedication and pages 149-335 and 475 numbered 153-345 and 375 (35 lines to the page).
Willems 420. Rahir 409.

1841 **CAESAR** (Julius). Quae extant ex emendatione Jos. Scaligeri.

Engraved title.

12mo, vellum. Leyden, Ex Officina Elzeviriana, 1635. **£2 10s**

The Second Issue from the library of E. Gordon Duff.
Willems 420. Rahir 411.

Elzevier Press—*continued.*

1842 **CARDANUS** (H.). Arcana politica sive de prudentia civili.

Engraved title.

Full red morocco. Sir Kenelm Digby's copy, with his and his wife's monogram in panels on back, together with their Arms gilt tooled on sides (a little rubbed), g.e.

Small 8vo. Leyden, Ex Officina Elzeviriana, 1635. **£6 10s**

Willems 421.

1843 **CHARRON** (Pierre). De la Sagesse. Trois Livres.

With engraved title.

Small 8vo, old crimson morocco, gilt ornamental sides, with gilt Coat-of-Arms in the centre, full gilt back, g.e.

Leyden, Elzevier, 1646. **£5 5s**

Willems 601.
From the Atherley Collection.

"Pierre Charron (1541-1603), legist and theologian, under the influence of Montaigne's ideas, aspired to be a philosopher. It was as a philosopher, in the Traité de la Sagesse, that he systematised the informal scepticism of Montaigne. Instead of putting the question, '*Que sais-je?*' Charron ventures the assertion '*Je ne sais.*' He exhibits man's weakness, misery, and bondage to the passions; gives counsel for the enfranchisement of the mind; and studies the virtues of justice, prudence, temperance, and valiance. God has created man, says Charron, to know the truth; never can he know it of himself or by human means, and one who despairs of reason is in the best position for accepting divine instruction; a Pyrrhonist at least will never be a heretic; even if religion be regarded as an invention of man, it is an invention which has its uses." (Dowden).

1844 **CICERO.** De Officiis. Fragmenta. Philosophicorum tom II.

3 vols. in 1, small 12mo, old green morocco, gilt back, g.e.

Leyden, Ex Officina Elzeviriana, 1642. **£10 10s**

1845 **CLAUDIAN** (C.). Opera.

Engraved title.

12mo, red morocco, a double-line fillet forming a panel, the inner line breaking into a curve at the centre of the four sides, a diamond-shaped panel within, in the centre the arms of the Comte Joseph de Lagondie (his book-plate on fly-leaf), gilt back, blue silk linings, g. e.

Leyden, Ex Officina Elzeviriana, 1650. **£3 15s**

Willems 675. Rahir 674.
"Très jolie édition. la seule que les Elzevier aient donnée de ce format."

Elzevier Press—*continued.*

1846 **COLLECTION OF DISSERTATIONS** or Theses for the University of Leyden.

503 items 4to in paper wrappers.

Leyden, 1624-1712. **£15 15s**

These pamphlets are by various printers : Jean Cornelius, the widow and heirs of Jean Elzevier, or Abraham Elzevier.

1847 **CONSTANTINUS PORPHYROGENNETAS.** Opera. (In Greek and Latin).

8vo, contemporary calf, two-line fillet border on sides with the third arms of De Thou (incorporating those of his second wife) and his monogram four times on back.

Leyden, Ex Officina Elzeviriana, 1617. **£8 10s**

Willems 125. Rahir 102.

1848 **CORPUS JURIS CIVILIS.** Editio nova.

With engraved title-page.

2 vols., old English red morocco, elaborately gilt, to a pattern of acorns, festoons and dots, gilt ornamental panelled backs, with a fore-edge painting of flowers and fruit.

Amsterdam, Louis & Daniel Elzevier, 1664. **£63**

Willems 1323.
A remarkably fine example of an early fore-edge painting.

1849 **CURTIUS RUFUS.** Historiarum libri.

Engraved title and folding map.

Small 12mo, dark blue morocco, small dentelles, border on sides, gilt back, g. e. by Simier.

Leyden, Ex Officina Elzeviriana, 1633. **£7 10s**

Lord Stuart de Rothesay's copy, with his Arms.
Willems 381. Rahir 364.

1850 **DESCARTES** (Réné). Les passions de l'âme.

12mo, crimson levant morocco, inside dentelles, g. e., by Capé.

A Amsterdam par Louis Elzevier et se vendent à Paris, chez Henry Le Gras, 1650. **£7 10s**

Willems 1104.

Elzevier Press—*continued.*

1851 [**DOM SEBASTIAN.**] Dom Sebastien, Roy de Portugal. Nouvelle historique.

Three parts in 1 vol., 12mo. Bound by Hardy in full blue levant morocco, gilt lines on sides, full gilt back, inside dentelles, uncut.

Suivant la copie à Paris chez Claude Barbin, 1680. **£2 2s**

Willems 1945.

1852 **DU REFUGE.** Traicté de la cour, ou instruction des Courtisans. Dernière édition.

12mo, blue morocco, uncut (by Trautz-Bauzonnet).

Amsterdam, Chez les Elzeviers, 1656. **£5 5s**

Willems 1197.

An uncut copy. No finer copy could exist of this scarce production of the Elzevier press.

1853 **ERASMUS** (D.). Colloquia.

With a full-length portrait of Erasmus.

Small 12mo, old red morocco, one fillet in blind round sides, the panels of the back edged with a blind line, bands gilt, red morocco doublure, inside dentelles, g. e. (Duseuil).

Leyden, Ex Officina Elzeviriana, 1636. **£8 10s**

Willems 440. Rahir 431. A fine copy.

1854 **HORATIUS.** Accedunt nunc Danielis Heinsii de Satyra Horatiana libro duo.

Engraved and printed titles.

3 parts in 1 vol. 16mo, old crimson morocco, two line fillet border on sides, with fleurons in corners, gilt back, g. e.

Leyden, Ex Officina Elzeviriana, 1629. **£1 1s**

Willems 314. Rahir 285.

1855 **HORATIUS.** Poemata.

Engraved title.

12mo, old French red morocco, red morocco doublures, inside dentelles, g. e. (Boyet).

Amsterdam, Daniel Elzevier, 1676. **£5 5s**

Willems 1517. Rahir 1642.

Very fine copy, in contemporary binding; with bookplates of Roger Portalis and A. de Claye.

Elzevier Press—*continued.*

1856 [**IMITATIO.**] Thomae A. Kempis de Imitatione Christi libri quatuor.
Engraved title.
Small 12mo, crimson crushed morocco, three-line fillet border on sides, gilt back, inside dentelles, g. e., by Riviere.
Leyden, Joh. & Dan. Elzevier (1653). **£7 10s**
Willems 729. Rahir 732.
" One of the finest and most precious Elzeviers."

1857 ——— Another Copy.
Engraved title.
Small 12mo, old red morocco, one fillet in blind on sides, inside dentelles, g. e.
Leyden, Joh. et Daniel Elzevier (1633). **£10 10s**
The Atherley copy with bookplate.

1858 [**IMITATIO.**] Th. à Kempis, de Imitatione Christi, libri quatuor.
With engraved title-page.
12mo, calf.
Leyden, Elzevir (but really Amsterdam, Louis & Daniel Elzevier), 1658. **£1 10s**
Willems 1232.

1859 **LE MOYNE** (Pierre). La Gallerie des Femmes Fortes.
With engraved frontispiece.
12mo, old French green morocco, pink watered silk fly-leaves, g. e.
A Leiden Chez Jean Elzevier, Et A Paris Chez Charles Angot, 1660.
£6 6s
A scarce Elzevir (Willems 864) containing twenty engraved portraits. This is one of the copies with the *non solus* device on the title.

1860 **LE PAYS.** Les nouvelles Oeuvres.
With engraved frontispiece by Romain de Hooge.
Two vols. in 1, 12mo, full crimson morocco, inside dentelles, g. e.
Amsterdam, Abraham Wolfgang, 1677. **£2 2s**
See Willems, *Les Elzevier*, 1881.
In this little book there is a very curious letter from the author to one of his friends, where he graciously accepts the opinion that Boileau held of him, as shewn in one of his satires, the "*Repas.*"

Elzevier Press—*continued.*

1861 **LIVY.** Historiarum quod extat ex recensione J. F. Gronovii.

Engraved title.

12mo, brown morocco, one-line fillet border on sides, inside dentelles, g. e.

Amsterdam, Daniel Elzevier, 1678. **£2 10s**

Willems 1548. Rahir 1681.

A very fine and tall copy (148 mm.) of the second issue with the words " quod extat " and the letters " S.P.Q.R." with shield in the engraved print.

1862 **LUCAN.** La Pharsale de Lucan, ou Les Guerres civiles de César et de Pompée. En vers François, par Mr. de Breboevf.

With engraved title.

12mo, old French green morocco, sides fully covered with dentelles, ornamental gilt back, g. e.

Leyden, Elzevier, 1658. **£4 4s**

Willems 827.

1863 **MARTIAL.** Epigrammata cum notis Th. Farnabii.

Engraved title.

12mo, red morocco, dentelles on sides, inside dentelles, g. e.

Amsterdam, Ex Officina J. Waesbergiana, 1670. **£1 10s**

Rahir 2440.

1864 **MARTIAL** (M. Val.). Ex museo P. Scriverii.

Small 12mo, red morocco, three-line fillet in blind on sides, inside dentelle.

Engraved title-page.

Amsterdam, Daniel Elzevier, 1664. **£7 10s**

Willems 1344. Rahir 1393.

1865 **MENAGE** (Gilles). Poëmata. (In Latin, French, Italian, Greek).

12mo, dark blue morocco, three-line fillet border on sides, gilt back, inside dentelles, g. e.

Amsterdam, Ex Officina Elzeviriana, 1663. **£7 10s**

Willems 1311. Rahir 1353.

Binding almost certainly by Derome.

A tall copy (134 mm.) from the library of Charles Nodier, with his bookplate (No. 261 in his catalogue).

The 112th Latin epigram is in honour of Daniel Elzevier.

Elzevier Press—*continued.*

1866 **MEZERAY** (François Eudes De). Histoire de France avant Clovis. L'origine des François, et leur establissement dans les Gaules, L'Estat de la Religion, jusqu' au regne de Clovis.

Small 8vo, dark blue morocco, gilt back, with the celebrated "bird-tool,"—a characteristic binding by Derome le Jeune.

Amsterdam, Chez Abraham Wolfgang, 1688. **£9 9s**

Willems, *Les Elzeviers*, 1876.
From the Arthur Atherley Collection.

1867 **NEW TESTAMENT.** (In Greek).

Title in red and black.

12mo, wooden boards, covered with black morocco, blind stamped design on sides, g. e., with two clasps.

Leyden, Ex Officina, Elzeviriana, 1641. **£1 5s**

Willems 530.

1868 **NEW TESTAMENT.** (In Greek).

Title printed in red and black.

12mo, red straight-grained morocco, small gilt floral decoration at the corners, gilt ornamental panelled back, g. e. (by Roger Payne).

Amsterdam, Ex Officina Elzeviriana, 1635. **£12 12s**

Willems, 1239.

1869 **PEREFIXE** (Hardouin de). Histoire du Roy Henry le Grand.

Engraved frontispiece and title-page.

12mo, dark blue morocco elaborately gilt sides, gilt back, silk lining, by Simier.

Amsterdam, Daniel Elzevier, 1678. **£17 10s**

Willems 1551. Rahir 1688. An entirely uncut copy.
The Vernon-Holford copy.

1870 **PLAUTUS.** Comœdiæ superstites XX. accuratissime editæ.

Engraved title.

24mo, green morocco, small dentelle on sides.

Amsterdam, Louis Elzevier, 1652. **£7 10s**

Willems 1152. Rahir 3319. An entirely uncut copy.

Elzevier Press—*continued.*

1871 **PLINY.** Historiæ naturalis libri XXXVII.

Engraved title.

3 vols., small 12mo, crimson morocco, small dentelles on sides, gilt backs, g. e. (by Bozerian).

Leyden, Ex Officina Elzeviriana, 1635. **£10 10s**

Willems 428. Rahir 420.

The only edition of Pliny published by the Elzeviers. "Elle passe à bon droit pour un de leurs chefs-d'oeuvre."

1872 ——— Another Copy.

Engraved title.

3 vols., small 12mo, olive morocco, three-line fillet border on sides, gilt backs, g. e., by C. Smith.

Leyden, Ex Officina Elzeviriana, 1635. **£3 10s**

Willems 428. Rahir 420.

1873 **PLINY.** Epistloæ.

12mo, old red morocco, three-line fillet border on sides, fleurons in corners, with the arms of Louis Henri Comte de Lomenie on sides, inside dentelles, g. e. Arms on sides and cypher five times repeated on back.

Amsterdam, Elzevier, 1659. **£7**

Willems 1250. Rahir 1278.

1874 **RABELAIS** (François). Oeuvres. Augmentées de la vie de l'auteur et de quelques remarques sur sa vie et sur l'histoire. Avec l'explication de tous les mots difficiles.

2 vols, 12mo, old English crimson morocco, one line fillet border on sides, g. e.

(Amsterdam, Louis and Daniel Elzevier), 1663. **£25**

Willems 1316. Rahir 1359.

Fine copy of the right issue in an English morocco binding of the 18th century.

1875 ——— Another Copy.

2 vols., 12mo, old French crimson morocco, three line fillet border on sides, gilt backs, inside dentelles, g. e.

Amsterdam, Louis and Daniel Elzevier, 1663. **£30**

A nice copy of the First Issue in old French morocco.

Elzevier Press—*continued.*

1876 **ROCOLES** (J. B.). Les Imposteurs insignes ou histoires de plusieurs hommes de néant, de toutes nations, qui ont usurpé la qualité d'Empereurs, Roys et Princes. Des guerres qu'ils ont causé, accompagnées de plusieurs curieuses circonstances.

Engraved title.

12mo, old red morocco, three-line fillet border on sides, gilt back, g. e.

A Amsterdam, chez Abraham Wolfgang, près la Bourse, 1683.

£12 10s

Rahir 2789. Very fine copy from the Holford library.

1877 **ROHAN** (Duc de). Memoires, sur les choses advenuës en France depuis la mort de Henry le Grand, jusques à la paix faite avec les reformez au mois de Juin 1629. Seconde edition, augmentée d'un quatriesme livre, et de divers discours politiques du mesme Auteur, cy-devant non imprimez.

Bound up with:—

Discours politiques faits en divers temps sur les affaires qui se passoient, cy-devant non imprimez.

Véritable discours de ce qui s'est passé en l'assemblée politique des eglises réformées de France, tenuë à Samur par la permission du Roy, l'an 1611. Servant de supplément aux mémoires du Duc de Rohan.

Reglement general, dressé en l'Assemblée generale des Eglises Reformées de France, tenuë à Saumur en l'an mil six cens onze, par permission du Roy.

Response au Cayer de l'Assemblée de Saumur.

5 parts in 1 vol., 12mo, vellum.

(Amsterdam, Louis Elzevier), 1646. **£1 1s**

Willems 1044. Rahir 1045.

1878 **SALLUST.** Cum veterum historicorum fragmentis.

Engraved title.

Small 12mo, old red morocco one-line fillet border on sides with a small fleuron at corners, back panelled with a dotted line with small corner ornaments, red morocco doublure, inside dentelles, g. e. (Duseuil).

Leyden, 1634. **£6 6s**

Willems 412. Rahir 399.
Bookplate of J. Gomez de la Cortina.

Elzevier Press—*continued.*

1879 **SENECA.** Tragoediae cum Notis Th. Farnabii.

Engraved title.

12mo, green morocco, three-line fillet border on sides, gilt back, inside dentelles, by Hardy.

Amsterdam, Daniel Elzevier, 1678. **£5 5s**

Willems 1553. Rahir 1691. An uncut copy.

1880 ——— Another Copy.

Engraved title.

24mo, crimson morocco, three-line fillet border on sides, fully gilt back, inside dentelles.

Amsterdam, Daniel Elzevier, 1678. **£7 7s**

An uncut copy.

1881 **SIMLER** (J.). Vallesiae et Alpium Descriptio.

Engraved title-page.

Small 12mo, vellum (in a case).

Leyden, Ex Officina Elzeviriana, 1633. **£6 6s**

A Variant of Willems 390. Rahir 376.

This copy contains a first issue of the engraved title-page unknown to Willems and Rahir. It was at once altered and the word "Vallesia" correctly engraved.

From the E. Gordon Duff library.

1882 **TACITUS.** Opera ex I. Lipsii editione cum not. et emend. H. Grotii.

Engraved title.

2 vols. in one, small 12mo, old green morocco, three line fillet border on sides, gilt back, g. e., by Derome, with his ticket.

Leyden, Ex Officina Elzeviriana, 1640. **£10 10s**

Willems 509. Rahir 507.

1883 **TERENTIUS.** Comoediae sex ex recensione Heinsiana.

Engraved title.

12mo, old dark blue morocco, one line fillet border on sides, inside dentelles, g. e.

Leyden, Ex Officina Elzeviriana, 1635. **£3 15s**

Willems 433. Rahir 425.

First and finest of the five editions published in 1635.

Elzevier Press—*continued.*

1884 **VIRGIL OPERA;** nunc emendatiora.

Engraved title-page.

Small 12mo, old French red morocco, three-line fillet border on sides, gilt back, inside dentelles, g. e.

Leyden, Ex Officina Elzeviriana, 1636. **£21**

Willems 450. Rahir 441. The First Elzevier Edition.

1885 **VIRGIL** (Polydor). De Inventoribus rerum libri VIII.

Engraved title.

12mo, old dark blue morocco, two-line fillet border on sides, with fleurons in corners, gilt back, g. e.

Amsterdam, Daniel Elzevier, 1671. **£3 3s**

Willems 1464. Rahir 1558. Rare.

1886 [**WIQUEFORT** (Abraham de).] Advis fidelle aux véritables Hollandois, touchant ce qui s'est passé dans les Villages de Bodegrave et Swammerdam, et les cruautés inoüies, que les François y ont exercées; avec un mémoire de la dernière marche de l'Armée du Roy de France en Brabant & en Flandre.

On large paper, with the folding plates.

Eight engraved plates by Romain de Hooghe. (A slight repair to a blank margin of the title-page).

4to, old crimson morocco, dentelles on sides, with blue silk linings, and inside dentelles, g. e.

S.l., 1673. **£25**

Willems 1874 (note). Rahir 2519.

Very fine copy, bound for Renouard, and later in the Vernon and Holford collections.

This item, while not printed by the Elzeviers, is an "*Annexe aux Elzeviers.*"

1887 **ZINKGRAEF** (J. W.) and T. L. **WEIDNER.** Teutsche Apophthegmata, das ist der Teutschen scharfsinnige kluge Sprüche.

Engraved title.

2 vols. in 1, 12mo, dark blue morocco, 3-line fillet border on sides, with fleurons in corners, gilt panelled sides, gilt back, inside dentelles, g. e., by Riviere.

Amsterdam, Ludwig Elzevier, 1653. **£20**

Willems 1168. Rahir 1191.

ERICH REISS PRESS.

1888 **BIBLE.** Die Heiligen Bücher des Alten Bundes uebertragen von Lazarus Goldschmidt.

Printed in red and black. With the large initials in gold and colours.

2 vols., royal 8vo, boards and vellum.

Berlin, Erich Reiss Press, 1921. **£6 10s**

One of 300 copies.

ERNST LUDWIG PRESS.

1889 **BINDING** (Rudolph G.). Stolz und Trauer.

8vo, crushed green morocco, panelled back, t. e. g., by Ernst Rehbein.

Darmstadt, Ernst Ludwig Press, 1922. **£2 2s**

Rodenberg, p. 81.
One of 250 copies. Printed in "Kleukens-Antiqua."

1890 **BRITTING** (Georg). Der Verlachte Hiob. Sieben Novellen.

8vo, red morocco, sides symmetrically tooled in gilt interspersed with tiny floral sprays, t. e. g., by Gurbat.

Darmstadt, Ernst Ludwig Press, 1921. **£3 10s**

Rodenberg, p. 80.
Printed in "Cicero Kleukens-Antiqua."

1891 **CLAUDIUS** (Matthias). Gedichte des Wandsbecker Boten.

8vo, crushed green morocco, gilt panel design on front cover, panelled back, t. e. g.

Darmstadt, Ernst Ludwig Press, 1921. **£2 2s**

Rodenberg, p. 77.
One of 350 copies. Composed and printed in "Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

1892 **EICHENDORFF** (Joseph von). Lieder.

8vo, crushed green morocco, gilt panel design on front cover, g. e.

Darmstadt, Ernst Ludwig Press, 1921. **£2 2s**

Rodenberg, p. 77.
One of 350 copies. Composed and printed in "Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

1893 **HOELDERLIN** (Friedrich). Gedichte.

8vo crushed blue morocco, gilt panel design on front cover, g. e.

Darmstadt, Ernst Ludwig Press, 1922. **£2 2s**

Rodenberg, p. 77.
One of 350 copies. Composed and printed in "Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

Ernst Ludwig Press—*continued.*

1894 **HOELTY** (Ludwig). Gedichte.
8vo, crushed green morocco, gilt panel design on front cover, g. e.
Darmstadt, Ernst Ludwig Press, 1921. **£2 2s**
Rodenberg, p. 77.
One of 350 copies. Composed and printed in "Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

1895 **JAMMES** (Francis). Die Gebete der Demut.
8vo, crushed blue morocco, gilt panel border on front cover, g. e.
Darmstadt, Ernst Ludwig Press, 1921. **£1 16s**
Rodenberg, p. 77.
One of 350 copies. Composed and printed in "Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

1896 **MOERIKE** (Eduard). Gedichte.
8vo, blue crushed morocco, gilt panel design on front cover, panelled back, t. e. g.
Darmstadt, Ernst Ludwig Press, 1921. **£1 16s**
Rodenberg, p. 77.
One of 350 copies. Composed and printed in "Korpus Kleukens-Antiqua," by Christian Heinrich Kleukens himself.

1897 **RUECKERT** (Friedrich). Fünf Märlein für Kinder zum Christfest 1813 für sein Schwesterlein geschrieben.
8vo, half vellum.
Darmstadt, Ernst Ludwig Press, 1921. **£1 14s**
Rodenberg, p. 80.
Printed on hand-made paper by C. H. Kleukens.

1898 **SILESIUS** (Angelus). Ewige Sinnreime des Cherubinischen Wandersmann.
With gilt initial.
8vo, vellum, t. e. g.
Darmstadt, Ernst Ludwig Press, 1922. **£3 10s**
Rodenberg, p. 81.
Printed in "Cicero Kleukens-Antiqua."

1899 **TAGORE** (Rabindranath). Die Gabe des Liebenden.
8vo, crushed green morocco, gilt panel design on front cover, panelled back, g. e.
Darmstadt, Ernst Ludwig Press, 1920. **£2 2s**
One of 350 copies.

Ernst Ludwig Press—*continued.*

1900 **TRAKL** (Georg). Der Herbst des Einsamen.
8vo, crushed green morocco, gilt panel design on front cover, panelled back, t. e. g.
Darmstadt, Ernst Ludwig Press, 1920. **£1 16s**
One of 350 copies.

1901 **VERHAEREN** (Emile). Die Stunden. Les Heurs Claires. Les Heures d'Après-Midi. Les Heures du Soir. Uebertragen von Erna Rehwoldt.
8vo, half vellum.
Darmstadt, Ernst Ludwig Press, 1922. **£1 16s**

ESSEX HOUSE PRESS.

1902 **ASHBEE** (C. R.). An Endeavour towards the teaching of John Ruskin and William Morris: Being a brief account of the Work, Aims, and Principles of the Guild of Handicraft in East London.
Finely printed on hand-made paper, with woodcut pictorial initials and frontispiece.
8vo, original vellum, uncut. London, 1901. **£2 2s**
Only 350 copies printed.

PRINTED ON VELLUM.

1903 **TENNYSON** (Alfred, Lord). Maud.
Frontispiece.
Printed entirely on vellum.
Crown 8vo, original vellum, uncut.
Essex House Press, 1905. **£9 15s**
One of 125 copies only.

ESTIENNE PRESS.

Paris, 1501-1674.

1904 **APPIAN.** Appiani Alexandrini Romanarum Historiarum. (In Greek).
Celtica. Libyca, vel Carthaginensis. Illyrica. Syriaca. Parthica. Mithridatica. Ciuilis, quinque libris distincta.
FIRST EDITION. Printer's mark on title-page.
Folio, old calf, gilt line on sides, panel back, marbled edges.
Paris, Charles Estienne, 1551. **£8 8s**
A fine, ruled copy, on large paper, of the *Editio Princeps* of Appian, in Greek, and one of the most beautiful specimens of Greek printing ever issued by the Estiennes.

Estienne Press—*continued.*

1905 **CHRÉTIEN** (Florent). Jepthé, Tragédie traduicte du latin de George Buchanan Escossois. Par Fl. Ch.

8vo, calf gilt, inside dentelles, g. e.

Paris, De l'Imprimerie de Robert Estienne, 1573. **£15 15s**

An extremely scarce poetical tragedy. Extra-illustrated with a fine early portrait of Buchanan.

From the J. Renard collection.

"Florent Chrestien, one of the writers of the *Satire Ménippée*, made a violent attack in 1563 against Ronsard in view of the irregularity of his life and on the pretext that he had taken priest's orders. Florent Chrestien had been tutor to Henry IV., being at that time a Protestant. A pupil of Henri Estienne, his reputation as a Greek scholar was considerable, his favourite author being Aristophanes."

"George Buchanan's plays written in Latin for his pupils were of a classical type. 'At the age of twelve,' says Montaigne, who was born in 1533, 'I took the chief parts in the Latin tragedies of Buchanan, etc., which were played in great state in our College of Guienne.' In fact, Buchanan's *Jephtes* was one of the two most notable productions of this Neo-Latin drama."

1906 **DIO CASSIUS.** Dionis Romanarum historiarum libri XXIII, à XXXVI ad LVIII usque, Ex Bibliotheca Regia (in Greek).

With printer's device on title and again on verso of last leaf.

Folio, half calf. Paris, Robert Estienne, 1548. **£4 10s**

One of the many fine Greek texts printed by Robert Estienne, while Royal Printer of Greek.

THE FRANKFORT BOOK FAIR.

1907 [**ESTIENNE.**] **STEPHANUS** (Henricus, Estienne). Francofordiense Emporium sive Francofordienses nundinae.

8vo, original vellum.

(Frankfort), Henricus Stephanus, 1574.

(SEE ILLUSTRATION, OVERLEAF). **£31 10s**

James Westfall Thompson makes the following interesting reference to this book in his "Frankfort Book Fair":—"Henri Estienne, in a booklet of 1574, thanked the city [Frankfort] for the kindly welcome which he found there. This brochure, written in Latin prose, exculpates him from the reproach of ingratitude towards learned Germany, of which he has been accused. Far from condemning that country which was so hospitable to him, he recalls here in most eulogistic terms the immense service which Frankfort had done for letters and the discovery of printing. . . The little work was dedicated to the consuls and members of the Senate of Frankfort. . . This little brochure—the original is a small octavo bearing the title 'Francofordiense Emporium sive Francofordienses Nundinae, anno 1574, excudebat Henricus Stephanus'—is dear to book-lovers and excessively rare. There is no copy in the Library of Congress. A portion of it was used by Nicolas Reusner in his work 'De Urbibus Germaniae imperialibus,' upon the free imperial

(Continued over)

FRANCOFORDIENSE EMPORIVM, SIVE FRANCOFORDIENSES NVNDINAE.

Quàm varia mercium genera in hoc emporio proſtent, pagina ſeptima indicabit.

HENR. STEPHANVS de his ſuis nundinis.

Impiger extremis merces non ſumis ab Indis,
Sed piger haſce potes lector habere domi.

ANNO M. D. LXXIIII,
Excudebat Henricus Stephanus.

See Item No. 1907.

Estienne Press—*continued.*

[**Estienne**]: **Stephanus** (Henricus, Estienne)—*continued.*

cities of Germany, which was published at Frankfort in 1602. In 1875 M. Isidore Liseux, four years after the Franco-Prussian war ended. reprinted it, with a very free French translation *en regard*. Liseux's idea was apparently a conciliatory one. For although the advocates of peace have yet to discover it, in point of fact, Estienne's little book is more than the appreciation of the literary activity of the sixteenth century by a remarkably cultured man." This is the subject of the large monograph issued in 1911 by the Chicago Caxton Club.

HENRY ESTIENNE ON HIS PRESS.

1908 [**ESTIENNE.**] Henrici Stephani Epistola, qua ad multas multorum Amicorum respondet de sua typographiae statu, nominatimque de suo Thesauro Linguae Graecae. In posteriore autem ejus porte, quam misera sit hoc tempore veterum scriptorum conditio, in quorundam typographorum prela incidentium expondit. Index librorum qui ex officina ejusdem Henrici Stephani Pactenus prodierunt.

8vo, niger morocco. Paris, Henri Estienne, 1569. **£15 15s**

FROM THE LIBRARY OF HENRI ESTIENNE WITH HIS AUTOGRAPH SIGNATURE.

1909 [**ESTIENNE.**] Hesiodi Poema Inscriptum "Erga Kai Hymerai," id. est "Opera et Dies." (Partly in Greek). With a full page cut.

8vo, original vellum. Zurich, Froschauer, 1579. **£21**

With the autograph signature of Henri Estienne (Henricus Stephanus) on the title-page.

1910 **ESTIENNE** (Henri). Traicté de la Conformité du Langage François avec le Grec. Divisé en trois livres, dont les deux premiers traictent des manières de parler conformes: le troisième contient plusieurs mots François, les uns pris du Grec entièrement, les autres en partie: c'est à dire, en ayans retenu quelsques letters par lesquelles on peult remarquer leur etymologie. Avec une preface remonstrant quelque partie du désordre et abus qui se commet aujourdhuy en l'usage de la langue Françoise.

En ce Traicté sont descouverts quelsques secrets tant de la langue Grecque que de la Françoise.

FIRST EDITION. 8vo, bound by Trautz-Bauzonnet in full green levant morocco, inside dentelles, g. e.

Paris, Robert Estienne, 1569. **£16 16s**

From the Comte de Lignerolles and Henri Houssaye collections.

"The author complains of the abuse of the language, he being of the opinion that '*La Cour estoit la forge des mots nouveaux, & puis le Palais de Paris leur donnoit la trempe*' and that '*messieurs les Courtisans se donnent le privilège de légitimer les mots François bastards & naturalizer les estrangers.*' The long Preface

(Continued over)

Estienne Press—*continued.*

Estienne (Henri)—*continued.*

is curious and amusing; amongst other néologisms, *Rosse*, *Bouquin*, the English '*dogue*' and '*Pistolet*' are discussed. After the grammar follows an alphabetical list of words derived from or resembling the Greek, which is also given.

"In this the author maintains the superiority of French to all languages except Greek, which he regards as the ideal language. Especially he asserts the superiority of French over Latin for the purpose of translating Greek. The cause of French as against Latin, of the vernacular against the learned language, thus found in him a vigorous champion. But it was as much against Italian as against Latin that he was fighting. In the preface, which is the most interesting part of the book, he attacks the *françois italianizé et espagnolizé* of the Court and it is against Italian that the other two treatises are directed." (Tilley, *The Literature of the French Renaissance*).

1911 **ESTIENNE** (Robert). Dictionaire François latin, contenant les motz et manières de parler François, tournez en Latin.

With Estienne's device on the title.

Folio, original calf, gilt fleurons on sides.

Paris, de l'imprimerie de Robert Estienne, 1539. **£10 10s**

"Robert Estienne was a scholar as well as a printer and his dictionary was vastly superior to any that had yet appeared."

1912 **ESTIENNE** (Robert). Traicté de la grammaire Françoise.

FIRST EDITION. Small 8vo, bound in red morocco, panel back, inside dentelles, g. e., by Duru.

Paris, Robert Estienne (1557).

(SEE ILLUSTRATION, OPPOSITE). **£35**

Exceedingly rare. The Bibliothèque Nationale does not possess this edition according to a MS. note by Baron Pichon.

From the libraries of Comte Roger du Nord and Baron Pichon.

1913 **HUMBERTUS DE ROMANIS.** Liber eruditionis religiosorum: in quo quicquid preclarum et utile in aliis religiosorum instructionibus continetur. Et hunc compilavit magister Hubertus de Romanis quondam generalis ordinis Predicatorum: quae noviter correxerunt et impressioni tradiderunt patres ordinis minorum conventus Parisiensis reformatores.

12mo, bound by Chambolle-Duru in full dark brown levant morocco, blind tooled on sides, inside dentelles, g. e.

Paris, Henri Estienne, 1505. **£6 6s**

Apparently unknown to Brunet and Graesse.

No copy in British Museum Library.

TRAICTE de la grāmaire Francoiſe.

L'Oliuier de Rob. Eſtienne.

Title-page from
ROBERT ESTIENNE. TRAICTE DE LA GRAMMAIRE FRANCOISE.
Paris, Robert Estienne, 1557.
See Item No. 1912.

Estienne Press—*continued.*

THE DEATH OF LUCRECE.

1914 **LA BARTE.** La mort de Lucrèce, et de Virginia, femme, et fille très pudiques: extraicte de l'antiquité des histoires Romaines, par le sieur de la Barte.

A Loys de Pas, sieur de Rosières, et Maistre d'hostel du Roy.

Printer's device on title-page.

12mo, full blue levant morocco, gilt lines on sides, inside dentelles, t. e. g., by Rivière.

Paris, par Robert Estienne, Imprimeur de sa Majesté, 1567. **£75**

The only edition of this rare work; was it known to Shakespeare?

1915 **MANDAGOT** (Guillaume). Electionum praxim, et formas XXV instrumentorum ea in re necessariorum ante oculos ponens.

Gothic letter. Title printed in red and black, small device of Marnef.

Small 4to, old blue morocco, gilt lines on sides, panel back, g. e.

Paris, H. Estienne for E. & G. Marnef, 1506. **£3 3s**

The author was archbishop of Embrun, and died in 1321.

Guillaume de Mandagot belonged to a noble family of Lodève. He compiled the sixth book of decrees at the command of Pope Boniface VIII. He held the posts of Archdeacon of Nimes and Provost of Toulouse, Archbishop of Embrun, and d'Aix., and lastly was cardinal archbishop of Palestine. He died at Avignon in the year 1321. He also wrote a Treatise on the election of Prelates.

1916 **NEW TESTAMENT** (in Greek).

Ruled in red.

2 vols. in 1, 12mo, old French red morocco, doublures of red morocco, g. e.

Paris, Robert Estienne, 1549. **£6 10s**

1917 **PIGHIUS** (Albert). Alberti Pighi Campensis, Philosophi Mathematici, ac Theologiae baccalaurei formati, adversus prognosticatorum vulgus, qui annuas predictiones edunt, & se astrologos metiuntur, Astrologiae defensio ad Augustinum Nyphum Suessanum philosophorum nostrae aetatis principem, & Astrologiae syncerioris restauratorem.

4to, calf. Paris, Henri Estienne, 1518. **£17 10s**

This very rare work was written by Albert Pighius, a Dutch mathematician. born at Kempen in 1490, who died at Utrecht in 1542. Caillet, Manuel Bibliographique des Sciences Psychiques et Occultes, calls attention to the efforts of Pighius in defending the Pope against the doctrines of Bucer and Calvin. Pighius by his passionate anti-Protestantism became suspected by the Catholics owing to his fanaticism, and the Spanish Inquisition put several of his works on the Index.

EUPHORION PRESS.

1918 **GOETHE.** Prometheus. Ein Fragment 1773.

Royal 8vo, red morocco, two-line fillet borders on sides, panelled back, t. e. g., by Bruno Scheer.

Leipzig, Euphorion Press, 1923. **£4 4s**

One of 10 copies on Japan Paper.

1919 **LABBÉ** (Louise). Sonnets (in French). Printed in two colours.

With six etchings by Bob Bell.

8vo, maroon calf, with broad gilt ornamental border on sides, small black fleur-de-lys within gilt ornament on front cover, t. e. g., by Hübel and Denck.

Berlin, Euphorion Press, 1920. **£3 3s**

Printed by Drugulin. One of 100 copies, with each etching signed by the artist.

1920 **MOERIKE** (Eduard). Das Märchen vom sicheren Mann.

4to, red morocco, t. e. g.

Berlin, Euphorion Press, 1922. **£3 3s**

One of 10 copies on Japan Paper.

1921 **NOVALIS.** Märchen von Hyacinth und Rosenblüt.

8vo, turquoise blue morocco, t. e. g., by Hübel & Denck.

Berlin, Euphorion Press, 1922. **£2 10s**

One of five copies on Japan Paper.

FLORENCE PRESS.

1922 **IL MEMORIALE** di Francesco Albertini.

Printed entirely on vellum.

8vo, original vellum. Florence Press, 1919. **£3 3s**

One of 11 copies on Vellum.

1923 **THE ROMAUNT OF THE ROSE.** Rendered out of the French into English by Geoffrey Chaucer.

With 20 full-page coloured plates by Keith Henderson and Norman Wilkinson.

4to, original limp vellum, uncut, t. e. g.

London, 1908. **£3 3s**

One of 500 copies printed on hand-made paper.

FOULIS PRESS.

1924 **CICERO.** Orationes selectæ.
Small 8vo, red morocco gilt.
Glasgow, Andreas Foulis, 1782. **£1 1s**

1925 **CORNELIUS NEPOS.** Excellentium Imperatorum Vitæ.
Small 8vo, red morocco gilt, g. e.
Glasgow, Andreas Foulis, 1777. **£1 10s**

1926 **HORACE.** Opera.
Small 8vo, red morocco, three-line gilt fillet border on sides, g. e.
Glasgow, Robertus Foulis, 1744. **£1 16s**

FOURNIER PRESS.

1927 **ALDINI** (Jean). Essai théorique et expérimental sur le galvanisme, avec une série d'expériences faites en présence des commissaires de l'Institut National de France, et de divers amphithéatres anatomiques de Londres.

With ten folding plates in colour showing experiments, etc.

4to, old French red morocco, light blue watered silk guards, g. e., with inscription on sides in Latin "A gift of the Author to Alexander I, famous Emperor of the Russias."

Paris, Imprimerie de Fournier fils, 1804. **£6 6s**

FROBEN PRESS.

FROBEN-EPISCOPUS—AMERBACH ASSOCIATION COPY.

1928 **CAELII CALCAGNINI OPERA.**
Folio, old vellum.
Basel, Froben & Episcopus, 1544. **£31 10s**

Presentation Copy to Boniface Amerbach (the famous printer, and son of the famous printer J. Amerbach), from H. Froben, the printer, and Episcopus. his partner. With autograph notes on pp. 551 and 552.

Boniface Amerbach was born at Basle in 1495, and died at Basle in 1562. He was the eldest son of the printer, Jean Amerbach, and, with his brothers Bruno and Basil, collaborated with his father.

Boniface Amerbach was also professor at the University of Basle. He was the intimate friend and residuary legatee of Erasmus, while Froben and Episcopus were the executors of his will.

It is little known that, rich and generous, Amerbach increased (out of his

Froben Press—*continued.*

Caelii Calcagnini Opera—*continued.*

private purse) certain donations from Erasmus, and even paid out, in the great *savant's* name, legacies to certain friends whom he had forgotten.

Erasmus' bust, placed on the clock tower of the Cathedral at Basle, mentions on its epitaph the names of the three friends.

It is extremely curious to find precisely the names of these three friends, Erasmus' printers, together in the book which we have.

1929 **JUVENAL & PERSIUS.** Junii Juvenalis, et A. Persii Flacci Satyrae cum doctissimorum virorum commentariis atque Annotationibus, omnium quorum in huc diem aliquid editum extat.

With numerous woodcut initials.

Folio, citron morocco, 3-lines fillet border on sides, with the arms on sides within a wreath of J. A. de Thou (as bachelor) and his monogram eight times on back.

Basle, Froben, 1551. **£25**

With Froben's mark on title and last leaf.

Some sheets misplaced in binding.

Very fine copy from the Noailles library (1835 sale).

1930 **MAXIMUM TYRIUS.** Sermones è Graeca in Latinam linguam versi Cosmo Paccio interprete.

With title border by Ambrose Holbein, signed, A.H. with date 1517 above. This is the first appearance of the border and is the only woodcut with this artist's signature and with date. The subjects of the border are a battle, figures of the Virtues, the Judgement between Calumny and Innocence. Another full page border by Ambrose Holbein but unsigned encloses the first page of the preface. At top are Mercury, Apollo, and Daphne; at sides the figures of Cupid, Venus, Adulacio, Fortuna; at foot, a scene from court life, showing Opulentia enthroned and many other allegorical figures. Text begins with a border (four pieces) by Hans Holbein, showing seventeen children representing the arts, sciences, etc. With many ornamental headpieces in the Italian style, and a set of large criblé initials by Urs Graf, representing children at various sports; see reproductions, Jennings, p. 136.

Printer's device, four cherubs supporting a shield with the caduceus, on verso of last leaf.

Folio, old mottled calf.

Basel, Johann Froben, 27 January, 1519. **£3 10s**

Murray, Cat. of Early German Books, 286; Heckelthorn 118; Passavant III. p. 422-3; Didot, Essai, 76.

Froben Press—*continued.*

1931 **MORE** (Sir Thomas). Utopia. De Optimo Reip. Statu. Deque nova insula Utopia, libellus vere aureus, nec minus salutaris quàm festivus, clarissimi dissertissimiq viri Thomae Mori in clytae civitatis Londinensis ciuis & Vicecomitis. Epigrammata clarissimi dissertissimiq viri Thomae Mori, pleaq é Graecis versa. Epigrammata. Des. Erasmi Roterodami.

Title within a woodcut border, woodcut engraving of Utopia, page 17 of text within woodcut border, and separate title-pages to the other two sections, namely:—

Epigrammata clarissimi disertissimiq viri Thomae Mori.

Epigrammata Des. Erasmi.

4to. Very fine copy in old vellum. Basle, 1518. **£30**

GRABHORN PRESS.

1932 **BURY** (Richard de), Bishop of Durham. Philobiblon.

With woodcut coat of arms of Richard de Bury, Bishop of Durham on title-page, in red. Woodcut initial letters in red, woodcuts in text all by Donald McKay.

Folio, half buckram.

San Francisco, California, printed by Edwin and Robert Grabhorn, 1925. **£3 15s**

One of 150 copies.

A remarkable piece of fine printing.

The above work written in 1345 was first printed at Cologne in 1473, translated into English by John Bellingham Englis, and printed in London in 1832.

FUST AND SCHOEFFER PRESS.

Mainz, ?1457-1466.

In 1455 *Johann Fust, a goldsmith of Mainz, won the action he had brought against Gutenberg for the recovery of the balance of two loans, obtained by Gutenberg, it is believed, to enable him to produce his Bible. Two years later Fust is found printing in partnership with his son-in-law, Peter Schoeffer, and it seems most likely that they were in possession of Gutenberg's press. Peter Schoeffer, a clerk in minor orders of the diocese of Mainz, was a skilled printer, presumably having served with Gutenberg, and on that account was taken into partnership by Fust and given his daughter in marriage. The productions of Fust and Schoeffer are perhaps the most splendid of the fifteenth century. The first production to which the partners put their names was the magnificent Psalter of* 1457, *which is printed in a great church type and has large decorative initials printed in two colours. Having issued another edition of the Psalter in* 1459, *the church type was laid aside, and the partners produced the first book printed in type of normal size, the Rationale divinorum officiorum of Duranti. In* 1460 *the press achieved a notable piece of work, being the Constitutiones of Clement V with a commentary, the commentary in a smaller type completely surrounding the text of two columns in a larger one. The last production before the sacking of Mainz put a temporary check on the activity of the press was Fust and Schoeffer's fine Bible, the first dated Bible, which appeared in August,* 1462. *In* 1465 *the press again became active, issuing first editions of Cicero De Officiis and the Decretals of Boniface VIII. The Cicero was reprinted in* 1466, *and the same year the partnership was terminated by the death of Fust, who was seized by the plague in Paris.*

REFERENCE BOOKS :

DE RICCI (S.). Catalogue raisonné des premières impressions de Mayence, 1445-1467. 1911. 4to.

BRITISH MUSEUM. Catalogue of fifteenth century books. Part I. 1908. Large 4to.

MORISON (S.). German Incunabula in the British Museum. With 152 facsimile plates. 1928 (Autumn). Folio.

A LEAF OF THE FIRST DATED BIBLE, 1462.

1933 **BIBLIA LATINA.**

Gothic Letter, double columns, 48 lines to a full page. Initials and chapter-numbers in red or blue, printed and in manuscript. Names of the books written in red and blue at the head of the pages.

Folio. One leaf preserved in a lettered buckram case.

Mainz, Johann Fust and Peter Schoeffer, 14 August, 1462. **£25**

Hain *3050. Pellechet 2281. Proctor 79. British Museum Cat. Incun., Vol. I, p. 22. Copinger, Incunabula Biblica, 4. De Ricci, Catalogue des Premières Impressions de Mayence, 79.

(Continued over)

Fust and Schoeffer Press—*continued.*

Biblia Latina—*continued.*

This is the first Bible in which the printer has given the date and place of impression and his name; and it has always been regarded as an object of interest and value. It is much rarer than the Gutenberg Bible. The explanation of this is that Fust and Schoeffer's house was burned during the sacking of Mainz, three months after the Bible was completed, and many copies were destroyed.

According to a familiar story, many copies of this edition of the Bible were sold in Paris as manuscripts for 60 crowns apiece, and, from their number and extraordinary resemblance between them, they were supposed to have been executed by magic. Some colour is given to this story by the variations in the colophon, one form omitting all allusions to the art of printing, and another explicitly referring to the mechanical process. Moreover, it seems not improbable that Fust may have taken advantage of the ignorance of some people of the discovery of printing, for the small and elegant Gothic type with which this Bible is printed resembles very much the character used in writing.

The leaf offered for sale has very wide margins and is in excellent condition. The few single leaves which are offered for sale from time to time are generally taken from bindings and have consequently more or less suffered.

GIUNTA PRESS (Florence).

1934 **POMPONIUS MELA. JULIUS SOLINUS.** Itinerarium Antonii Aug. Vibilis Sequester. P. Victor de regionibus Urbis Romae. Dionysius Afer de situ orbis Prisciano interprete.

8vo, contemporary Italian binding of brown morocco, elegant gilt scroll and line tooling on sides, with centre figure of Cupid, the upper cover having the title "Ponponius (sic) Mela" in gold letters, blue edges.

Impressum Florentiae per haeredes Philippi Juntae, 1519 (with device).

(SEE ILLUSTRATION, PLATE NO. VIII). **£16 16s**

From the library of George Dunn of Woolley Hall, near Maidenhead.

Renouard, p. XLIV.

GIUNTA PRESS (Venice).

1935 **BIBLIA LATINA.**

Printed in black letter, double columns, with charming Venetian woodcuts.

4to, half bound.

Venice, Lucas Antonius Giunta, 1511. **£8 8s**

Giunta Press (Venice)—*continued.*

IMPORTANT BENEDICTINE MISSAL.

1936 **MISSALE MONASTICUM** secundum morem et ritum Casinensis congregationis alias Sanctae Justine cum multis missis de novo additis.

Printed in red and black with numerous fine full-page and other woodcuts, much musical notation, printed in Gothic letter.

Small 8vo, calf gilt.

Venice, Lucas Antonius Giunta, 1515. **£8 8s**

1937 **MISSALE ROMANUM.**

Printed in Gothic letter, in red and black, with many charming Venetian woodcuts, initial letters, and much musical notation.

Small 8vo, stamped calf.

Venice, Lucas Antonius Giunta, 1504. **£7 10s**

1938 **PROCESSIONALE ROMANUM** cum officio mortuorum et missa pro defunctis in cantu, etc.

Printed in red and black, and with much musical notation throughout, ornamental woodcut capitals, black on white, and white on black.

Small 8vo, old black calf.

Venice, Lucas Antonius Giunta, 1513. **£18 18s**

A very handsomely printed Giunta publication.

GRANJON PRESS.

1939 **FACECIES.** Facecies, et motz subtilz, d'aucuns excellens espritz et tresnobles seigneurs. En François, et Italien. (By Louis Domenichi).

Printed in caractères de civilité (script type), double columns, French and Italian.

Small 8vo, red morocco, inside dentelles, gilt edges, by Trautz-Bauzonnet.

Lyons, Imprimé par Robert Granjon, 1559.

(SEE ILLUSTRATION, OVERLEAF). **£52 10s**

The only known copy of this remarkable collection of facetious stories and witty tales. From the Lignerolles collection (1894, No. 1991), which is identical with the copy in the Riva sale (185). See Brunet, Vol. II, col. 801; Baudrier, *Bibliographie Lyonnaise*, Vol. II, pp. 61-62. The title is reproduced by Seymour de Ricci as No. 226 of his *Documents sur la typographie et la gravure en France, au XV and XVI siècles réunis par. A. Claudin* (London, Maggs Bros., 1926).

FACECIES,

et mots subtilz, d'aucuns excellens esprits et tresnobles seigneurs.

En Francois, et Italien.

A Lyon,
Imprimé par Robert Granjon.
M.D.L. & V. Liv.
Avec privilege du Roy.

See Item No. 1939.

Granjon Press—*continued.*

1940 **GUÉROULT** (Guillaume). Le Premier Livre des Narrations fabuleuses avec les discours de la vérité et histoire d'icelles. Traduict par Guillaume Guéroult. Auquel avons adjousté aucunes oeuvres poetiques du mesme traducteur.

Printed in " caractères de civilité " (script type).

8vo, bound by Rivière in full red morocco gilt ornament on sides, inside dentelles, g. e.

Lyons, de l'imprimerie de Robert Granjon, 1558.

(SEE ILLUSTRATION, OVERLEAF). **£35**

Exceedingly rare. Not in British Museum Catalogue.

Translated from the Greek of Palæphatus. The original poems, which occupy the last 16 leaves, include " *Prière de Jonas le prophète, estant au ventre de la Baleine,*" " *Congratulation à Joachim Du Bellay, poete Françoys,*" " *Sonnet sur le depart de E. Jodelle, yssant de Lyon pour voyager à Paris,*" etc.

1941 **HABERT** (François). Les Epistres Héroides, très salutaires, pour servir d'exemple à toute âme fidele, avec aucuns Epigrams, Cantiques spirituels, et Alphabet moral pour l'instruction d'un jeune Prince, ou Princesse. Item la Paraphrase Latine, et Françoyse sur l'oraison Dominicale.

Small 8vo, calf (last leaf repaired).

Paris, Michel Fezandat, et Robert Granjon, 1550. **£25**

From the Viollet-Le-Duc library.

On the back are the Arms of Henri-Louis de Chastellux duc de Rauzan in a variety undescribed by bibliographers.

1942 **HABERT** (François). Les Sermons Satiriques du sententieux Poëte Horace, divisez en deux livres, interpretez en rime françoyse. Avec aucunes Epistres dudict Horace, non encores imprimées par cy-devant.

8vo, wrappers.

Paris, Michel Fezandat et Robert Granjon, 1551. **£12 10s**

A charming typographical specimen of printing in bold italics. In these poems the barred " *e* " is consistently used for mute e whenever elided before another vowel.

PREMIER LIVRE DES

Narrations Fabuleuses, avec les Discours
& la Verité en Histoires
d'icelles,

Traduict par Guillaume Gueroult.

Auquel avons adjoinct aucunes oeuvres poetiques
du mesme Traducteur.

A Lyon,
De l'Imprimerie de Robert Granjon.
MIL. D. LVIIij.

See Item No. 1940.

Granjon Press—*continued.*

1943 [**MARGUERITE DE VALOIS,** Reine de Navarre.] Le Tombeau de Marguerite de Valois Royne de Navarre. Faict premièrement en Disticques Latins par les trois Soeurs Princesses en Angleterre. Depuis traduictz en Grec, Italien, et François par plusieurs des excellentz Poètes de la France. Avecques plusieurs Odes, Hymnes, Cantiques, Epitaphes, sur le mesme subject.

Small 8vo, blue morocco, gilt sides and back, inside dentelles, g. e., by Petit-Simier.

Paris, De l'imprimerie de Michel Fezandat, et Robert Granjon, 1551.

£63

A fine copy from the libraries of Viollet le Duc and of Prosper Blanchemain, who has added a MS. table of the abbreviated signatures and initials occurring in the volume.

"Of a third French tutor in England an even more interesting story may be told. A French poet of modest attainments, with an equal capacity for art and poetry, Nicolas Denisot (1515-19) was French tutor of the three daughters of Protector Somerset, the Protestant Statesman. Under Denisot's guidance the young English ladies wrote Latin elegies on the queen of contemporary French literature, Margaret of Navarre. The labour of love was welcomed with enthusiasm in Paris. The Latin verses—one hundred quatrains—were published in Paris in 1550 under Denisot's editorship. The poetic essay moved the sympathy of Denisot's poetic friends—*plusieurs des excellentz poètes de la France.* A volume of translation from French pens in Greek and Italian as well as in French pens were issued by Denisot next year. Denisot's triumph in bringing his English pupils under the banner of French humanism deeply impressed Frenchmen. Ronsard was then approaching the throne of French poetry, and in one of the great poet's earliest odes he salutes the ladies Seymour with charming buoyancy. If Orpheus had heard

le luth des Sirenes
Qui sonne aux bords escumeux
Des Albionnes arenes,

the Greek lyrist would have forsaken his own pagan key and learned of the English women their Christian note. Ronsard exuberantly credits Denisot with drawing England into alliance with France in the war which the Renaissance waged on barbarism.

Denisot se vante heuré (i.e. heureux)
D'avoir oubliée sa terre
Et passager demeuré
Trois ans en vostre Angleterre. . .
. . . . . les esprits
D'Angleterre et de la France,
Bandez d'une ligue, ont pris
Le fer contre l'ignorance.

All that was needed to seal the union in Ronsard's gallant fancy was for one of Denisot's English scholars to cross the sea and find a French husband.

Lors vos escrits avancez
Se verront recompensez
D'une chanson mieux sonnée
Qui crîra vostre hymenée."

(Sidney Lee. *The French Renaissance in England*).

GRYPHIUS PRESS.

1944 **DOLET** (Etienne). Dialogus, de Imitatione Ciceroniana, adversus Desiderium Erasmum Roterodamum, pro Christophoro Longolio.

8vo, half vellum, boards.

Lyons, Sebastian Gryphius, 1535. **£10 10s**

A scarce volume containing a dedicatory epistle of Etienne Dolet to Guillaume Scève with an eulogy of the three brothers De Vauzelles.

"Rabelais and Etienne Dolet both found employment as correctors to Sebastien Gryphius, the chief printer and publishers of Lyons, whose services to Humanism were inferior to those of no other French Printer. In 1538 Dolet first set up a press of his own." "Dolet was the most successful translator of Latin prose of his time."

1945 **DU VERDIER** (Antoine). Les Omonimes, satire des moeurs corrompues de ce siècle. Par Antoine du Verdier, homme d'armes de la compagnie de monsieur le Seneschal de Lyon.

4to, red morocco, inner dentelles, g. e., by Trautz-Bauzonnet.

Lyons, Antoine Gryphius, 1572. **£21**

A very fine copy, from the libraries of Lord Gosford and Marcel Bénard of Du Verdier's celebrated punning poem on the dissolute morals of his days and on the civil wars between Catholics and Protestants.

Antoine Du Verdier (1544-1600), a rich man with a fine library, was one of the first French bibliographers, and owned houses at Lyons and elsewhere in that part of France.

1946 **MARTIAL DE PARIS, DIT D'AUVERGNE.** Aresta Amorum LI, accuratissimis Benedicti Curtii Symphoriani commentariis ad utriusque juris rationem forensiumque actionum usum, quam acutissime accommodata.

8vo, old French calf, gilt back.

Lyons, Sebastien Gryphius, 1546. **£8 8s**

A VERY CURIOUS AND SCARCE BOOK OF LOVERS' LAW REPORTS, ONE OF THE MOST SINGULAR JEUX D'ESPRIT OF THE MIDDLE AGES.

Brunet says of it: "*Les Arrêts d'amour sont des questions de droit et de procedure, accommodées à la matière des amours: ce n'était qu'un cadre imaginé pour consigner les formes de la procédure et les principes au droit, et pour les mettre à la portée des gens du monde, en les appliquant à des espèces fictives et galantes.*"

The cases are given in French, the commentary in Latin.

Extraordinary collection of edicts "modelled on the form of the Courts of Love of the 12th—14th centuries, which were obsolete by the 15th, in spite of efforts to revive them. The author was born about 1420 at Paris and died in1508." Although some people imagine that this book which bears the title of "Aresta Amorum," is a

Gryphius Press—*continued.*

Martial de Paris, Dit D'Auvergne—*continued.*

legal work it is really a very amusing production which only adopts a legal form. The following are headings of some decrees (there are 51 in all).

"A lover bears plaint against his lady saying that she kissed him so roughly that she made his nose bleed."

"A young lady complains of her husband because he does not suffer her to wear hat and coat in the new fashion."

"Law suit against a young damsel for having refused a kiss from a young man at a dance; she was summoned before the ecclesiastical court of love and she was excommunicated as she did not appear and she finished her days in sadness and was buried without consecrated ground."

"A decree forbidding all pastrymakers and cooks to put up their stalls near churches in order that the smoke may not prevent young men from seeing the lady they love."

"A sentence given against a lover who gave his lady two smacks on her cheek because she put green grass down his back, and his punishment as a warning to all others who would like to do the same in a similar case."

1947 **MELANCHTHON** (Philip). Moralis Philosophiae Epitome.

Printed in Italic Letter.

With printer's mark on title page, fine woodcut initial letters.

Lyons, Seb. Gryphius, 1542.

Bound with:—

MELANCHTHON (Philip). Mathematicorum disciplinarum, tum etiam Astrologiae Encomia.

Printed in Italic Letter.

With printer's mark on title page, fine woodcut initial letters.

Lyons, Seb. Gryphius, 1540.

2 vols. in 1, 8vo, vellum. **£2 10s**

1948 **SADOLETUS** (J.). Interpretatio in Psalmum misere mei Deus.

Small 8vo, old vellum gilt, gilt back with the arms on the sides of de Thou as a bachelor (first arms).

Lyons, Sebastian Gryphius, 1537. **£7 10s**

Bound up with the above is the same author's work of the same date and printer, interpretating Psalm XCIII.

GUTENBERG PRINTING.

(Johann Gutenberg, Mainz, ?1448-?1462).

Johann Gutenberg, a native of Mainz, has no serious rival to the honour of being the inventor of movable types in Europe. His history as a printer is largely a matter of conjecture, but the following account is the one generally accepted.

In 1434 *Gutenberg was a mechanic in Strasbourg, and as early as* 1437 *is believed to have made some invention connected with printing. By* 1448 *he was in Mainz, and there set up a press; but, for a few years, lack of experience and financial backing limited his output to a few small pieces, of which part of an Almanac and fragments of a Donatus Latin Grammar are all that survive. Having gained confidence in printing, Gutenberg turned his thoughts to some large-scale piece of printing, and it seemed to him that no production could be more profitable than a finely printed Bible, for which a large sale in the Archidiocese of Mainz might be relied upon. Being without capital enough for so big an undertaking, Gutenberg needed some wealthy person to finance him. A goldsmith of Mainz, Johann Fust, was sufficiently impressed by the possibilities of the printing-press to advance him the amount of* 800 *guilders in* 1450, *and another like amount in* 1452. *These loans enabled Gutenberg to carry through the printing of his Bible, which issued from the press about* 1455. *With the Bible completed, Gutenberg found himself deeply in debt and unable to make repayment to Fust for his loans—probably the Bibles did not sell as rapidly as Gutenberg had anticipated. Fust, in* 1455, *brought an action against Gutenberg for the recovery of the two loans, and, winning the case, took over Gutenberg's press and the stock of Bibles, and, assisted by his son-in-law, Peter Schoeffer, began printing on his own account. Gutenberg, after an apparent lapse of some years, succeeded in finding another citizen of Mainz to back him, and thereupon set up a second press. At this press he printed the* Catholicon *(a kind of dictionary) in* 1460, *the* Tractatus rationis et conscientiae *of Matthaeus de Cracovia, and the* Summa de articulis fidei *of Aquinas, both without date. Gutenberg's activities as a printer probably ended with the sacking of Mainz, in* 1462.

REFERENCE BOOKS:

DOMEL (Georg.) Gutenberg, die Erfindung des Typengusses und seine Frühdrucke. With 19 plates at end. 1921. 8vo.

GOTTSCHALK (Paul). Die Buchkunst Gutenbergs und Schöffers. Mit einem Einleitenden Versuch ueber die Entwicklung der Buchkunst von ihren frühesten Anfängen bis auf die heutige Zeit. With facsimiles printed in colours. 1918. Folio.

HESSELS (J. H.). Gutenberg, Was he the Inventor of Printing? An historical investigation embodying a criticism on Dr. Van der Linde's "Gutenberg." 1882. 8vo.

ZEDLER (G.). Die älteste Gutenberg-type. (Gutenberg Gesellschaft). 1902. 4to.

SCHWENKE (P.). Die Donat-und Kalendertype. (Gutenberg Gesellschaft). 1903. 4to.

ZEDLE (G.). Das Mainzer Catholicon. (Gutenberg Gesellschaft). 1905. 4to.

DE RICCI (S.). Catalogue raisonné des premières impressions de Mayence, 1445-1467 (Gutenberg Gesellschaft). 1911. 4to.

Gutenberg Printing—*continued.*

First Press.

A LEAF FROM THE FIRST PRINTED BIBLE.

1949 **BIBLIA LATINA.**

One leaf printed on paper from this rare book (four complete columns on two pages, printed on both sides, on the finest paper.

Gothic Letter, double columns, 42 lines to a full page.

Folio, in buckram case.

Mainz, Johann Gutenberg (c. 1455). **£52 10s**

Hain 3031. B.M. Cat. Incun., Vol. I, p. 17. Pellechet 2265. Proctor 46. Seymour de Ricci, *Catalogue raisonné des premières impressions de Mayence*, No. 34, pp. 25-36.

The last complete paper copy of this, the world's most famous book, sold in public auction for £21,000.

This Bible, of which we offer a leaf for sale, is the earliest printed Bible, and almost, if not, the earliest piece of European type-printing; it is generally, though not conclusively, ascribed to Gutenberg. Many English bibliographers regard it as more probably the work of Gutenberg's former partner, Johann Fust, and Fust's son-in-law, Peter Schoeffer.

The Bible is known variously as the Gutenberg Bible, from its supposed printer; the 42-line Bible, to distinguish it from the later 36-line Bible, also ascribed to Gutenberg; and, the Mazarin Bible, from the first recognised copy having been discovered in the library of Cardinal Mazarin.

There are no means of definitely fixing a date for the printing of this Bible, the copy in the Bibliothèque Nationale of Paris, has, however, a manuscript note in which Henricus Cremer, Vicar of St. Stephen's at Mainz, states that he finished rubricating and binding it on 24th August, 1456. Copies must naturally have been on sale for some time before this date. The still earlier date of 1453 is written on leaf 324b of a copy in the Buchgewerbe museum at Leipzig, it is however doubtful whether this refers to the date of printing.

Gutenberg Printing—*continued.*

Second Press.

1950 **BALBUS DE JANUA** (Johannes). Catholicon. A leaf from this rare book.

Gothic Letter, double columns, 66 lines to a full page.

Folio, preserved in a buckram case.

Mainz [Printer of the Catholicon (Johann Gutenberg)], 1460. **£65**

Hain *2254. Proctor 146. B.M. Cat. Incun., Vol. I, p. 39.

Zedler, *Das Mainzer Catholicon.* De Ricci, *cat. des Premières Impressions de Mayence*, No. 90.

First Edition of Balbus' famous Latin dictionary.

Interesting specimen of one of the rarest and most valuable productions from Gutenberg's Press.

English bibliographers are for the most part agreed that of all the books which have been attributed to Gutenberg the *Catholicon*, and three other books printed entirely in the "*Catholicon*" type are the ones most likely to have been printed by him. Dr. Zedler, also, in his monograph on the *Catholicon* (*Das Mainzer Catholicon*, 1905), strongly urges Gutenberg's claim to them. The colophon of the book, while it gives no name of any person, is one which the inventor of the art might well have written.

Dr. Zedler supposes that the edition may have consisted of eighty copies, seventeen of them on vellum, and sixty-three on paper.

The "Catholicon Press" was at work for a very short period; the stock of unsold copies was bought up by Fust and Schoeffer perhaps around 1461-2; in any case before 1469.

Gutenberg Printing—*continued.*

Second Press.

A RARE EXAMPLE OF GUTENBERG'S PRINTING.

1951 **MATTHIAS DE CRACOVIA.** Tractatus rationis et conscientiae de frequenti usu Communionis.

Gothic Letter, 30 long lines to a full page. Capital spaces on 1a and space left before each speech for the speaker's name. Initials, paragraph-marks, initial-strokes, and names of speakers supplied in red.

4to, full levant morocco.

Mainz [Printer of the Catholicon (Johann Gutenberg), ? 1460].

(SEE ILLUSTRATION, PLATE NO. IX). **£1250**

Hain *5803. Proctor 147. B.M. Cat. Incun., Vol. I, p. 40. Seymour de Ricci, *Cat. des premières impressions de Mayence*, 91. Zedler, *Das Mainzer Catholicon*, pp. 46-52, pl. VI. Hawkins I.

First Edition of a tract (in dialogue-form) by Matthieu de Krokov, Bishop of Worms (1405-1410), on the use and abuse of frequent communion.

The "*Tractatus rationis*" is printed in the same type as the *Catholicon* (but leaded or cast on a larger body), and was probably issued about the same time. Dr. Zedler has shown that the printing of this treatise took place while the *Catholicon* was in the press. The title of the *Tractatus rationis et conscientiae* forms the sixth of the entries in the Advertisement set forth by Peter Schoeffer about 1469, which also includes the *Catholicon*. As the workmanship is very inferior to that of the books of Fust and Schoeffer, it is practically certain that they were not printed by that firm, but that the stock had been bought up. The fount of type passed into the hands of the brothers Bechtermüntze of Eltvil, one of whom continued printing with it for some years. But the books in Schoeffer's advertisement were stated to have been printed at Mainz. This book must therefore have been printed before the transfer of the type, and Gutenberg is the only known person to whom it can be assigned. He may have sold it to Schoeffer when he parted with his type, or Schoeffer may have bought the stock after Gutenberg's death.

Of this book Mr. Gordon Duff, following August Bernard, writes (*Early Printed Books*, p. 35) :—"In the copy of the *Tractatus racionis* belonging to the Bibliothèque Nationale, the following manuscript note occurs : *Hos duos sexternos accomidavit mihi henrycus Keppfer de moguncia, numquam revenit ut reacciperetur*, &c." This Keppfer was one of Gutenberg's workmen, and his name occurs in the notarial instrument of 1455, so that this inscription forms a link between the book and Gutenberg."

This precious, complete specimen of Gutenberg printing is really wonderfully well-preserved; the only faults to be noted are : the blank tail margin of the first leaf partly restored; the text of the last leaf a little damaged by two small rust holes and the removing of a library stamp from the verso (blank).

Only two copies in U.S.A. (according to Census), Annmary Brown Memorial and Library of Congress.

HASLEWOOD REPRINTS.

1952 **MARLOE & CHAPMAN.** Hero and Leander: begun by Christopher Marlow and finished by George Chapman.
With woodcut on title-page.
4to, half buckram.
London, The Haslewood Reprints, 1924. **15s**

HEUVELPERS PRESS.

1953 **SPINOZA** (Benedictus de). Tractatus Politicus.
Printed in red and black.
8vo, original wrappers.
Hilversum, Heuvelpers Press, 1928. **£3 3s**
One of 125 copies.

JENSON PRESS.

Nicolas Jenson: Venice, 1470-1480.

Nicolas Jenson was a Frenchman, born at Sommevoire, near Bar-sur-Aube. His earliest book was issued at Venice in 1470, *and the beauty of his types soon made him the foremost printer in Venice, and has procured for him several imitators in recent times. The characteristics of Jenson's fine Roman font were its readability, its mellowness of form, and the evenness of colour in mass; no other Italian printer produced quite so fine a font, or had better taste in the composition of a page and its imposition upon paper. Like most of the early printers in Italy, he began by printing chiefly editions of the Latin classics, though mixing them with a few vernacular books of devotion. When it became clear that the multiplication of classical texts was leading to bankruptcy he employed his press on some fine editions of the Decretals of Justinian. Up to* 1480 *he produced about one hundred books, and he then worked for a short time in partnership with Johannes de Colonia. Jenson died in September* 1480, *nevertheless his name appears in conjunction with John of Cologne and Co. as publisher of an edition of the Decretals of Gregory IX completed in September* 1481.

REFERENCE BOOKS:

BROWN (H. F.). The Venetian printing press. 1891. 4to.

ONGANIA (F.). Early Venetian printing illustrated. 1895. Folio.

DE VINNE (T. L.). Notable printers of Italy during the fifteenth century. 1910. 4to.

BRITISH MUSEUM. Catalogue of fifteenth century books. Part V, *Venice*. 1924. Large 4to.

Jenson Press—*continued.*

ITEMS ARRANGED IN ORDER OF PUBLICATION.

1954 **AUGUSTINUS** (Saint Aurelius). De civitate Dei.

Gothic Letter, double columns, 46 lines to a full page. Initial spaces, with guide-letters. Initial painted in gold and colours at beginning, a fine initial in colours at the opening of each book, and small initials and paragraph-marks supplied in red.

Folio, old vellum.

Venice, Nicolaus Jenson, 2 October, 1475. **£30**

Hain *2051. Proctor 4096. Pellechet 1550. British Museum Cat. Incun., Vol. V, p. 175. (The British Museum copy is imperfect.)

The Second or Third Venetian Edition, but the only Jenson edition of the "City of God." Jenson produced this volume to meet the demand for an edition of the "City of God" of a handier size and a lower cost than the great folio editions that had hitherto appeared. By printing the work in his little, but eminently clear and elegant Gothic type he has compressed its great bulk into a small folio volume.

Jenson has had his name printed in the headline of the first page. This is the earliest anticipation of the practice which became general at the beginning of the sixteenth century of printing the publisher's name on the title-page.

A large copy; the table at end spotted.

1955 **JUSTINIANUS** (Flavius). Institutiones.

Gothic Letter, printed in red and black, double columns, 70 lines of commentary surrounding the text. Capital spaces, with guide-letters. Initials supplied in red and blue, the opening initial decorated with pen-drawn ornamentations. Head-lines (book-numbers) also supplied in red and blue. Paragraph-marks in red and blue alternately.

Folio, old binding of wooden boards covered with vellum.

[Venice], Nicolaus Jenson [c. 1478-9].

(SEE ILLUSTRATION, PLATE NO. X). **£105**

Hain *9488. Not in Proctor.

This volume is one of the rarer products of Jenson's press, and is lacked by the British Museum Library. It exhibits two of Jenson's Gothic founts, which in his day were esteemed almost as highly as his famous Roman type.

A very tall copy, with the pinholes, used to get the type-page in the same position on each page, showing on almost every sheet. A few leaves slightly stained, otherwise our copy is in an excellent condition.

With the Arms-stamp of "Bibliotheca Bredensis" on the tail margin of the first and other pages.

Only 2 copies in U.S.A. (according to Census). viz., Harvard College and Maryland Diocesan Library.

Jenson Press—*continued.*

1956 **MARCHESINUS** (Joannes). Mammotrectus super Bibliam.

Black Letter, double columns, 38 lines and head-line to a full page. Capital spaces, with guide-letters at the beginning of each book. Capitals supplied in red and blue.

4to, old oak boards, covered with stamped leather.

Venice, Nicolaus Jenson, 23rd September, 1479. **£38**

Hain *10559. Proctor 4121. British Museum Catalogue, Vol. V, p. 180.

ISSUED AFTER JENSON'S DEATH, BUT BEARING HIS NAME.

1957 **GREGORIUS IX.** Decretales. [With a gloss. Edited by Franciscus Moneliensis].

Gothic Letter, 72 lines of glossary surrounding text. Headings printed in red. Capital spaces, with guide-letters in the gloss. Initials and paragraph-marks supplied in red and blue alternately. The large device of Colonia, Jenson and Co. printed in red below the register on the last leaf.

Folio, contemporary binding of wooden boards covered with stamped pigskin, two metal clasps.

Venice, Johannes Herbort, de Seligenstadt, for Johannes de Colonia, Jenson and Co., 10th September, 1481.

(SEE ILLUSTRATION, PLATE NO. XI). **£75**

Hain *8011. Proctor 4682. B.M. Cat. Incun., Vol. V, p. 402.

Jenson died in September, 1480; nevertheless, late in 1481, as this book shows, Jenson's name was still appearing in conjunction with that of Johannes de Colonia Sociique as a publisher.

A lovely copy in a contemporary binding and with its edges scarcely touched by the binder.

Only one copy in U.S.A. (according to Census), viz., Philadelphia Free Public Library.

KELMSCOTT PRESS.

1958 **CAVENDISH** (George). Life of Cardinal Wolsey.

Printed in black, with woodcut border to first leaf, and large initial letters.

Small 4to, original vellum, 1893. **£10 10s**

1959 **CAXTON** (William). The Golden Legend.

3 vols., thick small folio, original half binding, 1892. **£21**

Kelmscott Press—*continued.*

1960 **CAXTON** (William). The History of Reynard the Foxe.
Printed in red and black, with initial letters.
Folio, original vellum. Kelmscott Press, 1892. **£10 10s**

1961 **COCKERELL** (S. C.). A Note by William Morris on his aim in Founding the Kelmscott Press, together with a short description of the Press, and annotated List of the Books printed thereat.
8vo, original boards, 1898. **£10 10s**

1962 **COCKERELL** (S. C.). Some German Woodcuts of the Fifteenth century.
Many large finely executed facsimiles of old engravings.
Folio, original boards, 1897. **£12 10s**

1963 **HERRICK** (Robert). Poems.
With ornamental borders and initial letters.
8vo, original vellum. Kelmscott Press, 1895. **£18 18s**

1964 **LAUDES BEATES MARIAE VIRGINIS.**
Printed in three colours, with two decorative borders, and large woodcut initial letters.
Small folio, original boards, 1896. **£9 9s**

1965 **MACKAIL** (J. W.). Biblia Innocentium; being the Story of God's Chosen People before the Coming of Our Lord Jesus Christ upon Earth.
8vo, original vellum. Kelmscott Press, 1892. **£7 18s**

1966 **MORE** (Sir Thomas). Utopia.
Printed in red and black.
8vo, original vellum. Kelmscott Press, 1893. **£13 13s**

1967 **MORRIS** (W.). A Dream of John Ball, and a King's Lesson.
Woodcut frontispiece, and ornamental initials.
8vo, original vellum, 1892. **£10 10s**

Kelmscott Press—*continued.*

1968 **MORRIS** (W.). The Life and Death of Jason, a Poem.

Woodcuts, ornamental borders and initial letters, folio, original vellum, uncut.

Kelmscott Press, 1895. **£27 10s**

1969 **MORRIS** (W.). Poems by the Way.

Printed in red and black, with large initial letters, and woodcut border to first leaf.

Square 8vo, bound in full crushed levant morocco, uncut, t. e. g.

Kelmscott Press, 1891. **£7 10s**

WALTER CRANE'S COPY.

1970 **MORRIS** (W.). The Story of the Glittering Plain, which has been also Called the Land of Living Men, or the Acre of the Undying.

Finely printed in red and black, with initial letters, and 23 woodcuts by Walter Crane.

Folio, original half buckram, uncut.

Kelmscott Press, 1894. **£21**

Walter Crane's (the Artist) copy, with his bookplate, also an A.L.S. from William Morris to Walter Crane inserted.

1971 **MORRIS** (W.). Another Copy.

With 23 illustrations by Walter Crane.

Printed in red and black, with decorative borders, and woodcut initials letters.

Folio, original vellum. Kelmscott Press, 1894. **£19 19s**

1972 **MORRIS** (W.). The Well at the World's End.

Printed in red and black, with ornamental borders, and with woodcut illustrations designed by Sir E. Burne Jones.

Folio, original vellum, uncut. Kelmscott Press, 1896. **£22**

1973 **ORBELIANI** (Sulkhan Saba). The Book of Wisdom and Lies.

8vo, original vellum. Kelmscott Press, 1894. **£14 14s**

Kelmscott Press—*continued.*

PRINTED ON VELLUM.

1974 **THE ORDER OF CHIVALRY;** Translated from the French by William Caxton, and L'Ordene de Chevalerie, with translation by William Morris.

Full page woodcut designed by Sir Edward Burne-Jones, printed entirely on vellum.

8vo, original vellum. Kelmscott Press, 1893. **£45**

One of 10 copies only, printed on vellum.

1975 **PSALMI PENITENTIALES.**

Printed in red and black.

8vo, original boards. Kelmscott Press, 1894. **£6 18s**

1976 **ROSSETTI** (D. G.). Ballads and Narrative Poems.

Printed in red and black.

8vo, original vellum, uncut. Kelmscott Press, 1893. **£12 10s**

1977 **ROSSETTI** (D. G.). Sonnets and Lyrical Poems, 1894. Ballads and Narrative Poems, 1893.

2 vols, 8vo, original vellum, 1893-4. **£22 10s**

1978 **SAVONAROLA:** Epistola de Contemptu Mundi, edited by Charles Fairfax Murray.

Woodcut title.

8vo, original boards. Kelmscott Press, 1894. **£5 10s**

1979 **SHAKESPEARE'S POEMS.** Printed after the Original Copies.

Small 4to, original vellum. 1893. **£16 10s**

1980 **SHELLEY** (Percy Bysshe). Poetical Works.

Printed in Golden type, with decorative borders and initial letters.

3 vols., square 8vo, original vellum binding.

Kelmscott Press, 1895. **£36**

Kelmscott Press—*continued.*

1981 **SIDONIA THE SORCERESS.** By Wm. Meinhold; translated by Francesca Speranza Lady Wilde.

Printed in Golden type, in black and red, with large woodcut initial letters.

Large 4to, original boards, uncut. 1893. **£18 18s**

1982 **THE STORY OF BEOWULF.** Done out of the Old English Tongue by William Morris and A. J. Wyatt.

Printed in red and black, with borders and initial letters.

Folio, original vellum. Kelmscott Press, 1895. **£13 13s**

1983 **SWINBURNE** (A. C.). Atalanta in Calydon. A Tragedy.

Woodcut borders and initial letters.

Folio, full vellum, uncut. Kelmscott Press, 1894. **£16 16s**

1984 **THE TALE OF THE EMPEROR COUSTANS AND OF OVER SEA.** Translated by William Morris.

12mo, original boards, uncut. Kelmscott Press, 1894. **£5 5s**

PRINTED ON VELLUM.

1985 **THE TALE OF KING FLORUS AND THE FAIR JEHANE.**

Printed entirely on vellum, in red and black.

Woodcut title and borders.

12mo, original boards. Kelmscott Press, 1893. **£21**

1986 **TENNYSON** (Alfred, Lord). Maud; a Mono-drama.

Woodcut borders.

8vo, original vellum, uncut. Kelmscott Press, 1893. **£7 15s**

KOBERGER PRESS.

Anton Koberger: Nuremberg, 1472-1504.

Koberger was perhaps the most important printer and publisher of the fifteenth century. He is said to have employed twenty-four presses at Nuremberg, besides having books printed for him in other towns. In sheer bulk of production no other 15th century printer approaches him. This most famous of Nuremberg printers began his long career by printing a group of small folios, of which one, the Disciplinarum Platonis Epitome of Alcinous, is dated 24 November, 1472. Most of his books were in Latin, but in 1483 he issued a splendid German Bible with magnificent woodcuts, and later on leapt into the first place as a printer of illustrated books by employing Michael Wolgemuth to illustrate the Schatzbehalter of 1491 and the Nuremberg Chronicle of 1493.

REFERENCE BOOKS:

HASE (O. V.). Die Koberger. 2 Aufl. 1885. 8vo.

BRITISH MUSEUM. Catalogue of books printed in the fifteenth century. Part II. 1912. Large 4to.

MORISON (Stanley). German Incunabula in the British Museum. With 152 facsimile plates. (Autumn). 1928. Folio.

ITEMS ARRANGED IN ORDER OF PUBLICATION.

FIRST DATED PUBLICATION OF KOBERGER.

1987 **ALCINOUS** (Philosopher of the 11th Century). Disciplinarum Platonis epitoma.

Roman Letter, 33 long lines to a full page. Capital spaces. Capitals and paragraph-marks supplied alternately in red and blue.

Folio, half bound.

[Nuremberg, Anton Koberger], 24th November, 1472. **£60**

Hain *620. Proctor 1965. Pellechet 419. British Museum Catalogue, Vol. II, p. 412.

This introduction to Plato's philosophy was translated from Greek into Latin by Peter Balbua, Bishop of Tropea in Catalonia, and dedicated to Cardinal Nicolas de Cusa.

Only four copies in U.S.A. (according to Census).

Koberger Press—*continued.*

IN CONTEMPORARY GERMAN BINDING.

1987a **HERPF** (Henricus), the Mystic. Speculum aureum decem praeceptorum.

Gothic Letter, double columns, 55 lines and head-line to a full page. With an illuminated initial letter.

Folio. Old oak boards covered with stamped pigskin.

Nuremberg, Anton Koberger, 12th March, 1481. **£36**

Hain *8524. Proctor 1999. British Museum Catalogue, Vol. II, p. 419. Only one copy in U.S.A. (according to Censsus).

MAGNIFICENT COPY IN ORIGINAL BINDING.

1988 **BIBLIA NONA GERMANICA.** The Ninth German Bible.

Gothic Letter, double columns, 50 lines to a full page. With initials and 109 magnificent woodcuts in contemporary colouring.

Folio, in its original magnificent binding of wooden boards covered with stamped pigskin, metal corner pieces and bosses.

Nuremberg, Anton Koberger, 17th February, 1483.

(SEE ILLUSTRATIONS, PLATES NOS. XII AND XIII). **£400**

Hain *3137. Proctor 2028. Pellechet 2375. British and Foreign Bible Catalogue 4184. British Museum Catalogue, Vol. II, p. 424. Schreiber 3461. Muther 420.

The Black Letter type was especially cut for this edition. The beautiful woodcuts are those of the famous Cologne Bible of Quentell of 1479.

In this edition Joseph's adventure is described as having taken place with Pharaoh's wife instead of Potiphar's wife.

Only seven copies in U.S.A. (according to Census).

IN CONTEMPORARY GERMAN BINDING.

1990 **ANTONINUS** (Saint). Chronicon, or Opus historiale.

Gothic Letter, double columns, 68 lines and head-line to a full page. Some capital spaces.

3 vols., folio. Old oak boards, covered with stamped pigskin.

Nuremberg, Anton Koberger, 31st July, 1484. **£105**

Hain *1159. Proctor 2040. Pellechet 813. British Museum Catalogue, Vol. II, p. 426 (the Museum copy is imperfect and wants Part II entirely).

A complete copy of this unusual and important historical work.

Only three copies in U.S.A. (according to Census).

Koberger Press—*continued.*

THE "CHEF D'ŒUVRE" OF GERMAN WOODCUT BOOKS OF THE FIFTEENTH CENTURY.
DESIGNED BY WOLGEMUT.

1991 **SCHATZBEHALTER.** Oder Schrein der wahren Reichthümer des Heils und der ewigen Seligkeit.

Printed in Gothic Letter, double columns, 40 lines and head-line, with 96 very fine full-page woodcuts in contemporary colouring.

Folio, old oak boards covered with stamped leather.

Nuremberg, Anton Koberger, 8th November, 1491.

(SEE ILLUSTRATIONS, OVERLEAF AND OPPOSITE PAGE 365). **£675**

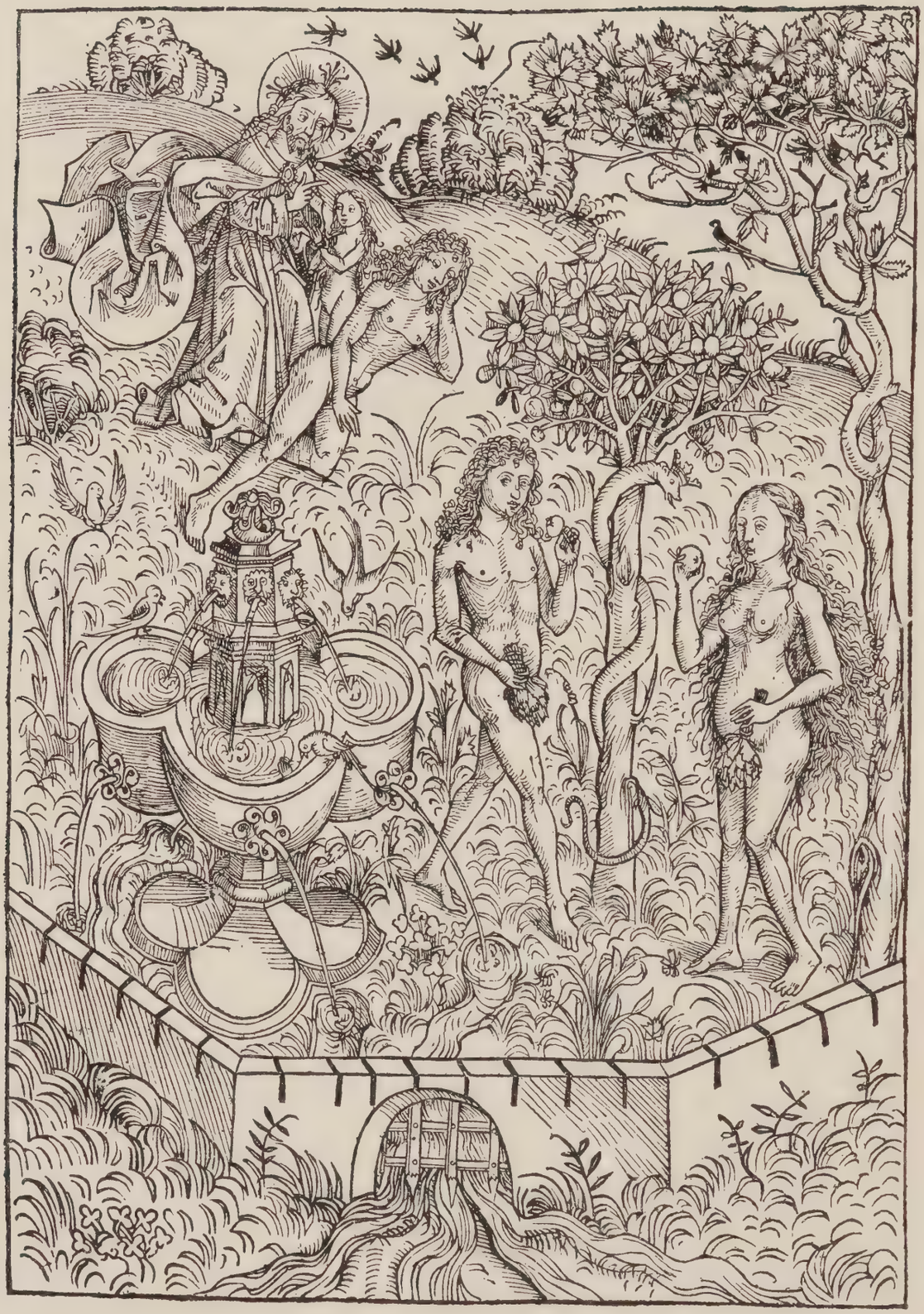
Hain *14507. Copinger I, p. 431. Proctor 2070. British Museum Cat. Incun., Vol. II, p. 434. Muther 423. Morris. German woodcuts, 82. Dodgson I, p. 240-5. Thausing's Dürer I, 65-8. Passavant I, 67. "Catalogue of Collection of Early German Books in the Library of C. Fairfax Murray." Schreiber 5202.

A beautiful copy of the *Chef D'œuvre* of Illustrated Books of the XVth Century. The grand series of woodcuts was designed by Michael Wolgemut, the famous master of Albert Durer. These woodcuts occupy the whole length of the page and represent subjects of the Old and New Testament, but chiefly the Life and Passion of Jesus.

"There are 91 important woodcuts in this book (with repeats, 96), each occupying a full page, (252 x 176 mm.). The cuts are not signed, nor is their authorship mentioned in the text, but they have always been attributed to Wolgemut on the strength of their resemblance to his pictures and to the cuts in Schedel's Chronicle (see No. 1994), which are certified as his work by the colophon. Some of Wolgemut's original sketches for these compositions appear to be preserved. . . ."—Dodgson I, pp. 241-2. This and the Chronicle (No. 1994) "are the two first important books with original illustrations published at Nuremberg, with the exception of Breydenbach . . . the earliest books printed in Germany of which the woodcuts can be assigned with certainty to a known draughtsman. It is evident that several different wood engravers were employed in each book, and that the artist's designs suffered greatly in their inexperienced hands. . . In both books many designs have been borrowed from older engravings or woodcuts. . ." "The ornamental W which appears on banners in cuts 19, 27, 48, 58, 73 and 80, has been interpreted by Thausing and Muther as Wolgemut's signature, but this explanation is very improbable, especially as in No. 80 the letters A and Z are also introduced." —Ibid. Michael Wolgemut was born at Nürnberg 1434; married Barbara, widow of the painter Hans Pleydenwurff, 1473; presided over a large painter's workshop, in which his stepson Wilhelm Pleydenwurff was an assistant and Dürer a pupil (from 1486-9). . . The latter painted his master's portrait in 1516."

"A list of the cuts is given by Dodgson. The first two are on e 6 vo. and f. 1. and represent two hands (left and right) with rings at each joint and with numbers I—C cut on the block, "alluding to the hundred 'Gergenwürff' or contrasts in the attributes, the life and sufferings of our Lord, which are the subject of the text." The first cut in the main series is that of the Trinity on f. 5. "The composition is adapted and enriched from the concluding cut of the edition of the Ars Moriendi block-book preserved in the Bibl. Nat., Paris. . . ." This cut and those following are numbered in words at the top of each, in type, the last of the series (No. 87,

(Continued over)



See Item No. 1991.

Koberger Press—*continued.*

the Crucifixion) occuring on sig. te. 5. Then much further on (V 3 vo. & 4), are two more blocks of hands, having half-length figures of Christ, Mary, Apostles, Saints, &c., on the fingers, the first cut of the two having also a xylographic list of the names, &c. (Cf. the hand with the Spec. Hum. Salv. of 1466, Schr. 1859-60, and that of Guido d'Arezzo). Thus there are 91 cuts, besides which Nos. 25, 39, 46, 71, 68 are repeated. These repeats have their original numbers, so are not included in the sequence; in other words each repeat is so marked in type at the top, e.g., "Die achtvndsechtzigist figur zum andern mal."

A few details of the cuts are as follows :—No. 4, the serpent in Eden, is natural but is still crowned (cf. Nos. 64, 76); 10, on recto is a note on colouring the cut; "Und wenn man die egenanten tyer will mit varbe ausstreichen, so sol die kurot geferbt werden." 25, 32, 34, 78, probably adapted from Schongauer's engravings (Bartsch 3, 7, 8, and compare 78 with cut in No. 333). 26, 41, 86, banqueting &c., showing spoons, knives, platters, &c. 27, the monogram on right hand banner is not a W, see above, but like a V interlaced (C.). 29, S. James the Less being martyred with a peculiar weapon representing a bow for a musical instrument (should be a fuller's club). 30, the Nativity in the centre of a circular diagram representing the celestial spheres supported by a hand; Mercury being in conjunction (?) with the Sun between Capricorn and Sagittarius. 31, the Magi, compare costume with No. 110. 36, money changers' trays (cf. No. 43). 42, Devil with claws and in monkish habit (thus represented in Savonarola's Compendio 1495, but with cloven hoof in Spanish Breydenbach 1498). 45, Christ embracing death in the form of a corpse. 47, the Last Supper, round a circular table. 48, 49, sailing ships, probably after the engravings by the master WA. 66, Virtues of Christ, the wickedness of his enemies, &c., symbolised by birds, beasts, &c.; according to Dodgson a separate impression of it exists with a border having the arms of Nürnberg and the signature of Wolfgang; see Schreiber 1216 (St. Antoine). 69, building operations. 74, Latin inscriptions in scrolls. 77, procession of clergy with reliquaries of various forms, going out from a church. 82, curious symbolism of the persecution of Christ. 83, David and Abishag with physician (?) by bedside. 13, 37, 58, 60, 64 have unintelligible inscriptions on altars, tents, &c.; cf. Thausing's remarks on Wolgemut's paintings, Dürer I, p. 82.

On the authority of a note written in a copy at Rebdorff the author of this book is said to be Pater Stephanus Fridelinus of the Franciscan monastery at Nürnberg who died in 1498; see Panzer.

"On d. 4 occurs twice the name of God in Hebrew Characters, which are evidently cut on wood." *Catalogue of Early Printed German Books in Library of C. F. Murray.*

IN CONTEMPORARY GERMAN BINDING.

1992 **GREGORIUS IX.** Decretales cum apparatu domini Bernardi et lucubrationibus Hieronymi Clavii.

Gothic Letter, 73 lines of commentary, surrounding text, and headline to a full page. Some capital spaces, with guide-letters. Initials supplied in blue. Title printed in red.

Folio, contemporary binding of wooden boards covered with stamped leather, four brass bosses on side.

Nuremberg, Anton Koberger, 10th March, 1493. **£42**

Hain *8030. British Museum Cat. Incun., Vol. II, p. 436. Proctor 2082. Only one copy in U.S.A. (according to Census).

See Item No. 1991.

Koberger Press—*continued.*

THE PRINTER'S ADVERTISEMENT OF THE "NUREMBERG CHRONICLE" OF 1493.
ONLY ONE OTHER COPY KNOWN.

1993 **KOBERGER** (Anton). The announcement and advertisement of the Nuremberg Chronicle (in Latin).

Gothic Letter, 36 lines.

Broadside folio (31 by 22 cm.). Preserved in a levant morocco portfolio, gilt lettering on side.

[Nuremberg, Anton Koberger, 1493.]

(SEE ILLUSTRATION, OVERLEAF). **£500**

Burger, Buchhändleranzeigen 30. Einblattdrucke des xv. Jahrhunderts 826.

The extreme rarity of this publisher's advertisement needs little explanation. It would, indeed, be strange if more than a very few copies of the announcement of Schedel's Nuremberg Chronicle, issued well over four hundred years ago, should have survived till to-day; for, in the natural course of things, they would be read and immediately destroyed; few, indeed, would trouble to preserve such ephemeral matter as a printed sheet containing the announcement of a new publication. Burger, in his "Buchhändleranzeigen," was only able to record the existence of a single copy, and that, the one preserved in Dr. Schedel's own library until his death, when it passed, with the majority of his books, into the Ducal, now State, library at Munich, where it still is.

It is particularly interesting to see how a publisher, in the infancy of printing, worded the announcement of his latest publication so as to attract the bookbuyer, and more especially when the work announced is one so renowned as the monumental Nuremberg Chronicle, the "Picture Book of the Middle Ages."

"A Recommendation of

"THE NEW BOOK OF ILLUSTRATED CHRONICLES AND THE EUROPE OF AENEAS PIUS.

"The Great Good Fortune of the Ages has dawned upon us to-day, dear Reader, whichever you consider more important, the Universal Peace of the World or the Accomplishments of this Generation. But Nothing like this has hitherto appeared to increase and heighten the Delight of the Men of Learning and of Everyone who has any education at all; The New Book of Chronicles with its Pictures of Famous Men and Cities which has just been printed at the Expense of Generous Citizens of Nuremberg.

"Indeed, I venture to promise, you, reader, so great Delight in reading it that you will think you are not Reading a Series of Stories but Looking at them with your own Eyes. For you will See there not only Portraits of Emperors, Popes, Philosophers, Poets, and other Famous Men, each pictured with the Proper Marks of his period, but also Pictures of the Most Famous Cities and Places of all Europe, as each one began, flourished and continues to be.

"When you look upon all these Acts, Deeds, and Wise Sayings you will think them Alive.

"Farewell, and do not let this Book Escape you."

The end of the announcement forms 12 distichs, an address on the book with a short account of the contents of all that is to be found therein.

Cõmẽdatio operis noui cronicarũ cũ ymaginibus temporũ et Europa Enee pij

Magna nobis hodie lector charissime temporum felicitas illuxit, siue pacem vniuersalem mũdi, siue ingenia nostrorum hominũ accuratius cõsiderare volueris. Sz nihil hactenꝰ in lucẽ prodijt, q̃ doctorum hominum et cuiuscũqz mediocriter institutiꝰ voluptatẽ, magis augere et accumulare possit. q̃z liber nouus cronicarũ cũ ymaginibꝰ illustriũ virorũ et vrbiũ impensis magnificorũ ciuiũ Nurmberge nuper impressus. Et cuius lectione tantaz voluptatẽ tibi lecturo promittere ausim, vt te omniz historiarum seriem non legere sed oculo intueri te existimabis. Cum nedum imperatorum et pontificum, philozophorum poetaz aliorumqz illustrium virorum ymagines proprijs quẽqz insignibus antiquitatis depictas videbis. Verũetiam clarissimaz vrbiũ et regionũ vniuerse Europe situ, vt quaqz inceperit floruerit, moataqz fuerit. Quoz omnium cũ gesta, facta, sapienterqz dicta intueberis omnia viuere putabis. Vale et hunc librum e manibus tuis elabi non sine.

Vade liber patulas et te cito profer in auras
Cui similis nullo tempore pressus erat
Te mõ mille manꝰ cupido amplectentur amore
Et te cũ magna sedulitate legent
Diuinas hominũqz simul res ordine narras
Cum nitidis splendens cultus ymaginibus
Principium rerũ mundũqz ab origine pandis
Ortaqz quo fuerant tempore cuncta refers
Progeniem christi longo de semine patrum
Ducis, et ad numeros secula bina notas
Et quo surgebant demõstras tempora regna
Atqz vrbes toto quas modo mundus habet
Gesta ducũ regumqz simul das et sapiẽtes
Per quos natura et philozophia patet
Cesareos fasces monstras ad tempora nostra
Et que pontificum nomina, cuncta simul
Germanos populos nemora et vaga flumia pãdis
Orbe sub obscuro que latuere prius
Quodqz ferus turchus toto grassator in orbe
In Constantina fecerit vrbe nefas
Signaqz de celo memoras tristesqz cometes
Visaqz per varias monstra trem enda plagas
Ergo age, iam totum vagabundus curre per orbẽ
Doctorum placido suscipiende sinu

See Item No. 1993.

Koberger Press—*continued.*

THE FAMOUS "NUREMBERG CHRONICLE," THE PICTURE BOOK OF THE MIDDLE AGES.

1994 **SCHEDEL** (Dr. Hartmann). Liber Chronicarum, cum figuris et ymaginibus.

Gothic Letter, 64 long lines to a page. With about 1,800 superb woodcuts by Wohlgemuth and Wilhelm Pleydenwurff.

Large folio, modern wooden boards, half pigskin.

Nuremberg, Anton Koberger, 12th July, 1493. **£105**

Hain 14508. Proctor 2084. Schreiber 5208. B.M. Cat. Incun., Vol. II, p. 43.

The woodcuts illustrating this monumental work are of various sizes, the largest extending over two pages. According to the computation of Mr. S. C. Cockerell (Morris, German Woodcuts), there are 645 different cuts plus 1,164 repeats, giving a total of 1,809.

There are eight full-page cuts as follows :—

Folio 1 vo., the Creator enthroned, the design probably adapted from Breydenbach. 15, Geneal. of Noah's sons. 66 vo., Gates of the Temple, &c. 67 vo., Plan of the Temple. 101 vo., Christ and Apostles. 186 vo., Genealogy of Henry II. 262 vo., Expulsion of Antichrist. 265 vo., Last Judgment.

Thirty-one cuts extend across two pages. Some of these are : Fol. 183-4, Emperor, electors, etc. 12-13, Map of the ancient world. 299-300, Map of Northern Europe. Other important cuts are : ff. 2-7, The Creation (7 cuts). 5 vo., the Universe and Heavenly Host. 6 vo., -9, Creation of Eve, the Expulsion from Paradise, Adam delving, Eve nursing her two children (3 cuts). 267 vo., Pius II and Frederick III.

Some minor details in the cuts, taken in order of occurrence, as follows : 5 vo., the Winds. 7, Exotic trees in Eden. 11, Noah's Ark. 12, Monsters. 12-13, Map of the World, with names of 12 winds, Fortunate Isles marked. 30 vo., Crossing Red Sea. 41, Ulysses' ship. 47 vo., Judgment of Solomon. 71, Zeuxis and Parrhasius drawing and painting. 75 vo., Alexander Magnus. 92 vo., Books burning (Alexandrian library). 93 vo., Octavian and the Sibyl. 104 vo., Martyrdom of St. James the Less. 108, St. Luke painting; and the levitation of St. Mary Magdalen. 162 vo., St. Sebald. 182, St. Wolfgang holding axe and model of church. 183 vo., Figures and Arms of Electors, Dukes, &c. 184 vo., Arms of Cities. 186, Henry II and Kunegund holding a model of Bamberg Cathedral between them. 198, St. Bernard. 217, Priest with Eucharist, passing over bridge at Utrecht, which breaks and throws revellers in the water. 258, Figure of Maximilian, with account of his exploits; the orb held in his hand is made to reflect the windows whence the light proceeds, an early instance. 264, a Dance of Death. The numerous cuts of Saints are of interest as showing their attributes.

A few memoranda on the text follow. Ff. 46, England and London "urbs mercatoribus et negociatoribus maxime celebrata." 62 vo., Invention of Chess. 137 vo., Description of Attila's personal appearance. 191, 243 vo., Greek words cut in wood. 197 vo., Account of Prester John. 238, Wickliffe and Hussites. 252 vo., Note on Invention of Printing at Mainz in 1440. 256, Siege of Rhodes. 269, Pope Joan. 289, Note on England. mentioning "our friend" Adam Moleynes (bp. of Chichester, died 1450). 290, Portugal and Navigators, including Martin Behaim of Nürnburg 1430-1506) in 1483. "The passage claiming to have discovered

(Continued over)

Koberger Press—*continued.*

Schedel (Dr. Hartmann)—*continued.*

new islands in the New World is said to be an interpolation in the original MS., and is evidently a counter claim set up in consequence of the discovery achieved by Columbus." *Catalogue of Early Printed German Books in the collection of C. F. Murray.*

Folios 259, 260, and 261 are blank, except for headings and numbers. The appearance of three numbered blank leaves in the middle of the volume can be explained as follows : In order to expedite the printing of the *Nüremberg Chronicle* the copy was chopped up and shared out among several compositors, who were given so many pages to set up. These sections, as set up, were printed off simultaneously on different presses. In sharing out the copy there was naturally the difficulty of calculating the amount of manuscript which would fill a given number of pages of print, and one compositor (who had not looked ahead and eked out his copy accordingly) found himself with his copy exhausted and three leaves of his section still unfilled. There was no alternative but to leave these leaves blank, and although superfluous they had to be numbered and retained, as otherwise there would have been a break in the sequence of the numbers and it would have appeared as though something were missing.

1995 **BRIGITTA.** Revelationes sanctae Brigittae (Edited by Florian Waldauf).

Gothic Letter, double columns, 57 lines and head-line to a full page. Capital spaces, with guide-letters. Initials supplied in red and blue alternately. Illustrated with 18 woodcuts, 17 full page, adapted from the cuts in the original Lübeck edition.

Folio, original binding of wooden boards covered with stamped leather, two metal clasps (rebacked).

Nuremberg, Anton Koberger, 21st September, 1500.

(SEE ILLUSTRATION, OPPOSITE). **£275**

Hain 3205 (without seeing it). Pellechet 3001. Proctor 2124. B.M. Cat. Incun., Vol. II, pp. 445-6 (collation slightly incorrect, since leaf 258, as well as leaf 312, is blank). Dodgson, *Cat. of Early German and Flemish Woodcuts in the British Museum*, Vol. I, p. 263. *Fairfax Murray Cat. of Early German Books* No. 173 (with reproductions of some of the cuts). Schreiber 3504.

Second Latin Edition.

The credit for this production is due to Florian Waldauf, who also promoted and edited a German edition of the Revelations of St. Brigitta, which issued from Koberger's press in 1502. As the prologue informs us, Waldauf obtained the patronage of Emperor Maximilian for his undertaking, and at the beginning of the book he had printed full-page cuts of his own and the Imperial arms.

The illustrations consist of two heraldic cuts, five other full-page cuts pulled

Reuelationes ſancte Birgitte

See Item No. 1995.

Koberger Press—*continued.*

Brigetta—*continued.*

from a single block, ten full-page illustrations composed of several small cuts in different combinations, and one, the last, of smaller size. The total number of blocks used is 29. The eleventh cut, the Crucifixion, is not by the same hand as the series relating to St. Brigitta.

The cuts are copies in the Nuremberg style of those in the original edition Ghotan, Lubeck, 1492. They are reminiscent of Dürer, and have been assigned to him, but there seems to be no good reason for the attribution. Mr. Dodgson gives the result of his examination of the cuts as follows : "Considering these two cuts [the heraldic cuts] on their merits alone, and making all allowances for bad cutting, I can see no characteristic mark of Dürer's style about them, though they are not without a certain distinction and decorative effect, and may be his."

The Crucifixion is quite in fifteenth-century style. but not by Wolgemut. The remaining cuts are by a younger Nuremberg artist, influenced by Schongauer, and possibly by Dürer himself, through the Apocalypse; . . . but still more, . . . by the artist of the Narrenschiff, Ritter von Turn, and other illustrations attributed by Dr. Buckhardt to Dürer, and by Dr. Weisbach to an anonymous 'Master of the Bergmann Printing-house." There are traces, too, of the influence of the Strassburg school of illustration, as seen especially in Grüninger's books. The custom of building a full-page illustration out of a number of separate cuts is peculiarly characteristic of that school, which is indebted in more essential points to Schongauer."

LINOTYPE CO.

1996 **GOLDSMITH** (Oliver). The Deserted Village.

With frontispiece, and one other illustration engraved on wood after the original engraving by John Bewick.

Royal 8vo, wrappers. Printed by Linotype and Machinery, Ltd., London, 1921. **5s**

MARCUS BEHMER PRINTING.

1997 **HAUPTMANN** (Gerhart). Das Hirtenlied, ein Fragment.

With 17 woodcuts by Ludwig von Hofmann.

Royal 8vo, half vellum.

Berlin, Behmer-Druck, 1921-22. **£2 2s**

Rodenberg, p. 244. One of 360 copies. Printed in Marcus Behmer-Antiqua for Otto von Holten.

MENTELIN PRESS.

Johann Mentelin: Strassburg, ?1458-1478.

STRASSBURG'S FIRST PRINTER, *Johann Mentel, or Mentelin, a native of Schlettstadt, was settled at Strassburg in* 1447, *as a notary and writer in gold (scriba aurarius), and in that year purchased his citizenship. He is mentioned by Johannes de Lignamine in his Chronicle under the year* 1458, *along with Gutenberg and Fust, as printing* 300 *sheets a day, and the Freiburg copy of his first Great Bible is dated by the rubricator* 1460 *at the end of the Psalms, and* 1461 *after the Apocalypse. Quite early in his career Mentelin seems to have had the help of his son-in-law, Adolf Rusch (the "R-Printer"), who also printed books on his own account, though without putting his name in a single one of them. While Mentelin himself until* 1473 *also remained anonymous he printed several advertisements to push his books, and his career can be followed quite as closely as those of many less reticent printers. Bibles, Latin and German, works of the Fathers, a few classics, some medical theology, and finally the great Speculum of Vincent de Beauvais were his chief productions, the bulk of most of them being considerable, so that he was a busier man than his small numerical total, of some thirty-five books, betokens. He died in December,* 1478, *and his son-in-law, Adolf Rusch, does not seem to have carried on the business very long.*

REFERENCE BOOKS:

LABORDE (L. E. S. T. de). Débuts de l'imprimerie à Strasbourg. 1840. 8vo.

SCHMIDT (C.). Zur Geschichte der ältesten Bibliotheken und der ersten Buchdrucker zu Strassburg. 1882. 8vo.

COLLIJN (I.). Adolf Rusch i Strassburg, tryckaren med det bisarra R. 1893-1896. 4to.

BRITISH MUSEUM. Catalogue of fifteenth century books. Part I. 1908. Large 4to.

ITEMS ARRANGED IN ORDER OF PUBLICATION.

1998 **SAINT JEROME.** Epistolæ.

Gothic Letter, double columns, 50 and 52 lines to a full page. Initial spaces. The first page of text has the heading supplied by hand in large red Gothic letters, and a contemporary hand has painted a large ornamental initial, and, at the foot, a short flower-spray decoration. Chapter-numbers, initials, some paragraph-marks and initial-strokes supplied in red.

Folio, sixteenth century binding of wooden boards, covered with stamped white pigskin, two clasps.

[Strassburg, Johann Mentelin, not after 1469]. **£215**

A fine specimen of the printing of the first Strassburg press, with all the

(Continued over)

Mentelin Press—*continued.*

Saint Jerome—*continued.*

characteristics of the very first printed books, being printed without title, colophon, chapter-headings, chapter-numbers (except for the first few chapters), initial-letters (or even guide-letters), foliation, signatures, or catch-words. This edition of St. Jerome's Letters, being less complete than the first edition with a date, of 1468, the earliest is very probable. A copy in the Bibliothèque Nationale was bound in 1469 by Johann Reichenbach, of Geislingen.

Copy from the library of the celebrated bibliophile Eugène Paillet, with his signature on the fly-leaf.

1999 **SAINT AUGUSTINUS.** Epistolæ.

Gothic Letter, double columns, 50 lines to a full page. Initial spaces. Initials, paragraph-marks, and initial-strokes supplied in red. Manuscript foliation.

Folio, original calf over wooden boards, the sides decorated in blind with a floral diaper surrounded by a frame of juxtaposed small stamps of a bird with expanded wings, edges of binding restored, clasps renewed.

[Strassburg, Johann Mentelin, not after 1471]. **£250**

Hain *1966. Proctor 208. Pellechet 1481. British Museum Cat. Incun., Vol. I, p. 55.

First Edition of St. Augustine's Letters, and a fine example of the printing of the first Strassburg press in its original binding.

Leaf 70 was printed with only a short, single column; the whole of the recto and the outer half of the verso were left blank. Evidently several compositors were put to work on setting up the voluminous work, and one of them through bad judgment failed to make his section fill exactly an even number of pages. In this copy, as is usual, the blank outer half of leaf 70 has been cut away; probably this was done before the book left the printing office.

Leaf 70 is not, as is sometimes stated, an extra leaf, inserted on account of an omission by the compositor; for, as examination shows, leaf 65 is part of the same sheet.

A fine large copy. The first leaf and the top of the last few leaves water-stained; a few inner margins strengthened.

Inside the front cover is the following manuscript inscription : Jo. Geginger, Canonicus Ratis [Regensburg]. Idem confrater noster legavit huc librum monasterio S. Magni. Anno domini XV^c^. [1500; monastery of St. Mang at Füssen, Bavaria].

Only one copy in U.S.A. (according to Census).

Mentelin Press—*continued.*

2000 **PHARETRA DOCTORUM ET PHILOSOPHORUM.**

Gothic Letter, double columns, 50 lines to a full page. Initial spaces. Initials, paragraph-marks and initial-strokes supplied by hand in brick-red and blue.

Folio, old binding of wooden boards covered with cowhide (back repaired).

[Strassburg, Johann Mentelin, circa. 1472]. **£250**

Hain 12908. Proctor 225. British Museum Cat. Incun., Vol. I, p. 56.

Printed in a Gothic type having a strong tendency towards the Roman.

This voluminous work by an unknown author is about the earliest printed encyclopedia; it covers the whole range of knowledge of the period. The 177 authorities from whom it is compiled are enumerated in a table at the beginning. The work is arranged alphabetically by subjects. Several sections are of medical interest, e.g., De corpore humano, De medicina, De corpore, De morte, De sanguine, and among the authors quoted we find : Avicenna, Albumasar and Averroes.

At the top of the first page is an inscription in a fifteenth-century hand : "Hunc librum legavit dns Wickgardus de Bredo, plebanus in Bredo, ut pro salute oretis fratres conventus."

A fine and perfect copy formerly in the Royal Library, Berlin, with the library ownership stamp in two places, and also the withdrawal stamp. Numerous underlinings and marginal marks in the beginning by an early hand. Several leaves slightly stained.

Two copies in U.S.A. (according to Census).

MOREAU PRESS.

2001 **BEAUDOIN** (J.). Métamorphoses, ou les Changements miraculeux de quelques grands Saints.

With engraved frontispiece and 11 other engravings.

4to, old calf. Paris, en l'Imprimerie des Nouveaux Caracthères de P. Moreau, Me. Escrivain Juré à Paris, et Imprimeur ordinaire du Roy, et se vend en sa boutique au Palais, à la Salle Dauphine, par F. Rouvelin, à l'Enseigne de la Vérité. 1644. **£10 10s**

An early specimen of Moreau's famous "script type."

See Fleuron No. 4, Mr. Stanley Morison's article on Script Types.

MOREL PRESS.

2002 **DORAT** (Jean). Invictiss. Galliarum Regis Caroli noni, Piissimi Iustissimique Principis, Et acerrimi Christianae Religionis Assertoris, Tumulus: Jo Aurato Poëta Regio, et aliis Clarissimis et doctissimis viris auctoribus.

4to, half-bound. Paris, Federic Morell, 1574. **£12 10s**

From the Prosper Blanchemain collection.

2003 **DU BELLAY** (Joachim). Ioachimi Bellaii Andini poematum libri quatuor.

FIRST EDITION. 4to, boards. Paris, apud Federicum Morellum, 1558. **£20**

Interleaved with a French translation of several poems.

From the Prosper Blanchemain collection.

"The greater part of the Latin poems (the fruits of his residence in Rome as Secretary to Cardinal du Bellay. 1553-1557) were inspired by a Roman lady whom he calls Faustine. They show how thoroughly Du Bellay had steeped himself in Latin poetry, and how closely he could tread in the footsteps of the most passionate and the most poetical of Latin poets, Catullus. It may be said of Du Bellay as De Sanctis says of Ariosto, *I suoi amori in italiano sono platonici, alla petrarchesca, in latino sono sensuali, all' oraziana.*" (Tilley, *The Literature of the French Renaissance*).

2004 **DU BELLAY** (Joachim). Tumulus Henrici Secundi Gallorum Regis Christianissimi.

4to, calf gilt. Paris, apud Federicum Morellum, 1559. **£21**

Contains both the French and the Latin text of the poem on the death of King Henri II.

"Even from the first the poets of the Pleiad had drunk largely of Latin inspiration. We have seen how important a part both the vernacular and the neo-Latin poetry of Italy had played in their development, and that one of them at least, Joachim Du Bellay, not only turned by preference to Latin models. but in his warm feelings, his passionate eagerness, his observation of the outward aspect of things, was at heart a true Latin."

2005 **SAINTE-MARTHE** (Scevole de). Les Premières Oeuvres de Scevole de Sainte-Marthe, Gentilhomme Lodunois. Qui contienent ses imitations et ses traductions recueillies de divers poëtes grecs et latins. Le tout devisé en quatre livres, et dedié à Monseigneur le Chevalier d'Angoulesme. Printed in Italic letter.

FIRST COLLECTED EDITION. Small 8vo, full levant morocco, g.e. (by Rivière).

Paris, Federic Morel, 1569. **£28**

The *First collected Edition* of Scévole de Sainte-Marthe's French poetry.

"Scévole de Sainte-Marthe, one of the Poitiers circle, in 1569 published a collected edition of his French poetry, and ten years later a new and augmented edition, the number of alterations in which shews that at any rate he took his art seriously."

Morel Press—*continued.*

2006 **VAUQUELIN DE LA FRESNAYE** (Jean). Pour La Monarchie de ce Royaume, contre la division. A la Royne mère du Roy. (In verse).

Printed in Italic Letter.

8vo, bound by Trautz-Bauzonnet in full blue levant morocco, gold lines on sides, gilt back, inside dentelles, g.e.

Paris, de l'Imprimerie de Federic Morel, 1570. **£10 10s**

From the Ruble collection.

OHLE PRESS.

2007 **GOETHE.** Prometheus. Dramatisches Fragment.

Royal 8vo, red morocco, t.e.g. Düsseldorf, Ohle Press, 1913. **£2 15s**

One of 150 copies on hand-made paper.

2008 **HEBBEL** (Friedrich). Gyges und sein Ring.

Title printed in red within an ornamental border.

8vo, green morocco, panelled back, t.e.g., by Fikentscher.

Düsseldorf, Ohle Press, N.D. **£2 15s**

One of 170 copies on hand-made paper.

2009 **KLEIST** (Heinrich von). Der zerbrochne Krug. Ein Lustspiel.

8vo, maroon morocco, panelled back, t.e.g., by Enders.

(Düsseldorf), Ohle Press, N.D. **£2 10s**

One of 150 copies on hand-made paper.

PICKERING PRESS.

2010 [**PICKERING CLASSICS.**]

CICERO. Libri de Officiis de Senectute et de Amicitia.

With portrait.

HORACE. Carmina.

With portrait.

VIRGIL. Opera.

With portrait.

TERENCE. Comedies.

With portrait.

The four vols., 64mo, scored dark blue russia gilt, panelled backs, g.e., enclosed in a dark blue morocco case.

London, Pickering, 1820-1822. **£3 10s**

PLANTIN PRESS.

2011 **AESCHYLUS.** Tragoediae VII (in Greek), Opera Gulielmi Canteri.

16mo, old French blue morocco, three-line fillet border on sides, gilt back, g.e.

Antwerp, Christopher Plantin, 1580. **£3 3s**

2012 **AESCHYLUS.** Another Copy.

16mo, old French red morocco doublures of same, three-line fillet border on sides, panelled gilt back, inside dentelles, g.e. (style of Boyet).

Antwerp, C. Plantin, 1580. **£5 5s**

2013 **ARNOBIUS.** Arnobii Disputationum adversus Gentes libri septem, recogniti & aucti.

8vo, old red morocco, with gilt designs on sides, r.e.

Antwerp, Christopher Plantin, 1582. **£5 5s**

2014 **CARMINA NOVEM ILLUSTRIUM FEMINARUM.**

8vo, old French brown morocco, one-line fillet border on sides, with fleuron in corners, gilt back, inside dentelles, g.e., by Padeloup, with his ticket.

Antwerp, Christopher Plantin, 1568. **£12 12s**

Rare.

2015 **EURIPIDES.** Tragedies (in Greek).

16mo, old red morocco, panelled back, inside doublures of red morocco, with broad dentelle, g.e.

Antwerp, Plantin, 1571. **£2 5s**

2016 **GAMBARA** (L.). Rerum sacrarum liber, cum argumentis Jacobi Pacti.

With fine ornamental title and 55 plates by Bernardinus Passarus.

4to, old calf, two-line fillet border on sides, gilt back, arms and coronet G. G. entwined. From the library of Graston d'Orleans (brother of Louis XIII), with his device on back.

Antwerp, Christopher Plantin, 1577. **£3 15s**

Plantin Press—*continued.*

2017 **HOSSCHIUS** (S.). Elegiarum Libri Sex.

The Dedication Copy to Pope Alexander VII, bound in contemporary black morocco, gilt, with his Arms gilt-tooled in centre on sides, g.e.

8vo. Antwerp, Ex Officina, Plantiniana, 1656. **£5 5s**

2018 **LA JESSÉE** (Jean de). Les Premières Oeuvres Françoyses, de Jean de la Jessée, Secretaire de la Chambre de Monseigneur.

Title within woodcut border.

4 vols. in 1, thick small 4to. Full green levant morocco, inside dentelles (Pagnant).

Antwerp, de l'Imprimerie de Christofle Plantin, 1583.

(SEE ILLUSTRATION, PLATE NO. XIV). **£45**

2019 **NEW TESTAMENT** (in Greek).

16mo, old English morocco, sides entirely covered with elaborate gilt tooling, ornamental gilt panelled back, g.e. (by Samuel Mearne), enclosed in a brown morocco slip case.

Antwerp, Christopher Plantin, 1574. **£7 10s**

2020 **RITUALE ROMANUM.** Pauli V. Pont. Max. Iussu Editum.

Printed in red and black, with small engraving on title-page, and much musical notation in the text.

4to, light brown calf, gilt, with gilt floral border on sides, and the Royal Arms of Portugal in centre, gilt, ornamental back, g.e.

Antwerp, Christopher Plantin, 1617. **£6 6s**

2021 **SACRAE LITANIAE VARIAE** cum brevi piáque quotidiana exercitatione, in gratiam Catholicorum.

Printed in red and black, with small engravings in the text.

16mo, calf, tooled in gilt, gilt and gauffred edges, with two clasps.

Antwerp, Plantin, 1611. **£7 15s**

Plantin Press—*continued.*

2022 **SOPHOCLES.** Tragedies (in Greek).

16mo, old red morocco, three-line gilt fillet border on sides, gilt panelled back, inside doublures of red morocco, broad dentelles, g.e. (by Boyet).

Antwerp, Plantin, 1579. **£5 5s**

2023 **THOMAS A KEMPIS.** De Imitatione Christi. Libri quatuor, Nunc postremò ad autographorum fidem recensiti.

Small 8vo, old vellum. Antwerp, Plantin, 1617. **£1 1s**

ROBERT PROCTOR'S GREEK PRINTING.

2024 **HOMER.** Odyssey (in Greek).

Printed in red and black.

Folio, half buckram.

Oxford, printed at the University Press with the Greek types designed by Robert Proctor, 1909. **£5 5s**

One of 225 copies.

PYNSON PRINTERS.

2025 **MERRIL** (Charles Edmund) Jnr. The Squire's Home-made Wines as describ'd and set forth in the Journal of Thomas Hoggson, Gent., 1765. Decypher'd & transcrib'd, By Noble Foster Hoggson, Bachelor of Philosophy, newly reperus'd, augmented, and enlarg'd & done into a books by Charles Edmund Merril, Jnr.

Small 4to, boards. New York, Pynson Printers, 1904. **£1 1s**

One of 1,524 copies.

RATDOLT PRESS.

Erhard Ratdolt: Venice and Augsburg, 1476—c. 1507.

First Press: Venice, 1476-1486.

The Venetian Press of Erhard Ratdolt was supreme among the fifteenth century Italian presses for the production of the small book beautiful: red inking was freely used to relieve the black type; effective and handsome woodcut borders were used to beautify the first pages; and the texts, skilfully set and printed in well-cut types (mostly Gothic), were enlivened by fine woodcut initials and a quantity of woodcut illustrations, some even printed in red and black.

Erhard Ratdolt, the son of an Augsburg carpenter, is believed to have learnt printing at Nuremberg from the astronomer-printer, Johannes Regiomontanus (Johann Müller, of Königsberg), until the latter was summoned to Rome in 1475. *All that we know is that it was with two editions, one Latin, one Italian, of Müller's calendar that Ratdolt started printing at Venice in* 1476, *in conjunction with two partners, Bernhard Maler, painter of Augsburg, and Peter Löslein, of Langenzenn. A good case has been made out for supposing that Bernhard, being a painter by profession, himself designed the border, the capitals, and quite possibly also the type of those notable publications of* 1476-1478. *Before the end of* 1478 *first Löslein and then Maler left the firm the latter apparently taking with him the border blocks, while leaving Ratdolt in possession of the equally fine initial letters. From November,* 1478, *when he published the first book on his own account, to April or May,* 1484, *when he issued a magnificent type-sheet, Ratdolt printed some thirty books, and then returned to Augsburg to print service books. While at Venice his work was predominantly mathematical and astronomical, but he also issued some breviaries and historical books. In design and execution his books are uniformly good.*

REFERENCE BOOKS:

REDGRAVE G. R.). Erhard Ratdolt and his work at Venice. 1894. 4to.

BROWN (H. F.). The Venetian printing press. 1891. 4to.

DE VINNE (T. L.). Notable printers of Italy during the fifteenth century. 1910. 4to.

CASTELLANI (C.). La stampa in Venezia dalla sua origine alla morte di Aldo Manuzio sen. 1889. 8vo.

BRITISH MUSEUM. Catalogue of fifteenth century books. Part V, *Venice*, 1924. Large 4to.

ESSLING (Prince d'). Les livres à figures vénitiens de la fin du 15e siècle et du commencement du 16e. 7 vols. 1907-1914. Folio.

ITEMS ARRANGED IN ORDER OF PUBLICATION.

Ratdolt Press—*continued.*

A BEAUTIFUL EXAMPLE OF ITALIAN BOOK PRODUCTION.

2026 **APPIANUS.** Historia Romana. De bellis civilibus. (Trans. by Petrus Candidus Decembrius).

Roman Letter, 32 long lines, Marginalia. First page of first volume completely enclosed by a handsome woodcut border composed of white branch-work and foliage on a black ground, a wreath with shield in lower panel. First page of second volume surrounded on three sides by a border similar to the other but with closer pattern and smaller branch-work, an empty wreath of scales in lower panel. A large woodcut initial at the beginning of each book in the same style, white on black ground.

2 vols., folio, old vellum.

Venice, Bernhard Pictor, Erhard Ratdolt, Peter Löslein, 1477. **£125**

Hain 1307. Pellechet 915. Proctor 4367-4368. British Museum Cat. Incun.. Vol. V, p. 244. Redgrave, Ratdolt, Nos. 3 & 4.

A lovely copy of the *Second Edition* of Appian.

A beautiful example of early Italian book production. Speaking of this book Redgrave says : " To my mind there are few printed books of any age which can be compared with the Appian of 1477, with its splendid black ink, its vellum-like paper, and the finished excellence of its typography."

In Part I. the lower part of $c1^b$ and the whole of $c2^a$ is left blank to correspond with a lacuna in the manuscript of Appian, with the marginal note : " Defectus unius folii : in quo tumultus populi contineri videbatur," etc.

2027 **HYGINUS.** Poetica astronomica. [Edited by Jacobus Sentinus and J. L. Santritter.]

Gothic Letter, title printed in red and black, a few Greek words, 31 lines to a full page. With 48 woodcuts.

4to, oak boards covered with stamped leather, three clasps.

Venice, Erhard Ratdolt, 14th October, 1482. **£68**

Hain *9602. British Museum Cat. Incun., Vol. V, p. 286.

Hyginus, born either at Alexandria or in Spain was a slave of Julius Cæsar, who brought him when still a child to Rome, giving the boy so liberal an education that Augustus, after giving him his freedom, appointed him custodian of the Palatine library. His great work, the Astronomicon, is absolutely indispensable in the study of ancient mythology.

Dibdin makes this appreciative note on this edition : " However inferior to the previous impression in rarity, this book is greatly preferable to it for the beauty of its type and the splendour of its execution. Indeed, I am not at present aware of any similar volume from the press of Ratdolt or of any other printer which is superior to it."

Only four copies in U.S.A. (according to Census).

Ratdolt Press—*continued.*

2028 **ALPHONSUS X.** King of Castile. Tabulae astronomicae [Preceded by the Canones in Tabulas Alphonsi of Johannes Saxoniensis].

FIRST EDITION. Gothic Letter, 41 long lines to a full page. Woodcut diagrams. With 1 large and many smaller ornamental capitals.

4to, oak boards covered with leather.

Venice, Erhard Ratdolt, 4th July, 1483. **£32**

Hain *868. British Museum Cat. Incun., Vol. V, p. 287. Pellechet 557. Redgrave 34. Proctor 4389.

Only four copies in U.S.A. (according to Census).

2029 **EUSEBIUS.** Chronicon. [With the continuations of Prosper and Matthaeus Palmerius till 1481. Edited by J. L. Santritter.]

Printed in red and black.

Gothic Letter and Roman type used. 34 long lines to a full page. Woodcut initials.

4to, wooden boards covered with leather.

Venice, Erhard Ratdolt, 13th September, 1483. **£31 10s**

Hain *6717. Pellechet 4634. Proctor 4390. British Museum Cat. Incun., Vol. V, pp. 287-8. Redgrave No. 36. Catalogue of J. Pierpont Morgan, No. 332.

Printed by Ratdolt for J. L. Santritter, with woodcut capitals, and with red printing on almost every page. On Sig. V3 verso, under the year 1457, is a record of the invention of printing (contractions expanded) : " Quantum litterarum studiosi Germanis debeant nullo satis dicendi genere posset. Namque a Ioanne Gutenberg Zuningen equiti Maguntie rheni solerti ingenio librorum Imprimendorum ratio 1440 inuenta : hoc tempore in omnes fere orbis partes propagatur : qua omnis antiquatis paruo ere comparata : posterioribus infinitis voluminibus legitur." The tabular form in which the greater part of the book is printed, and the careful registration of the red and black, are themselves excellent examples of Ratdolt's own craftsmanship.

2030 **MULLER** (Johann); Joannes Regiomontanus. Calendarium.

Gothic Letter, double columns, 42 lines to a full page. Numerous woodcut initials in two dimensions on black ground with branch work and floral ornament in frame line; a large initial on first page. The first page is enclosed by a border of interlaced ribands on black ground with shield in circle in lower panel. With woodcut diagrams of the phases of the moon printed in black and red and four full-page woodcuts of astronomical instruments.

4to, vellum. Venice, Erhard Ratdolt, 15th October, 1485.

(SEE ILLUSTRATION, PLATE NO. XV). **£65**

Hain *13779. British Museum Cat. Incun., Vol. V, p. 290. Proctor 4405.

Only two copies in U.S.A. (according to Census).

Ratdolt Press—*continued.*

2031 **PROGNOSTICA.** Opusculum repertorii prognosticon in mutationes aeris.—Hippocratis libellus de medicorum astrologia a Petro de Abano traductus.

Gothic Letter, 39 lines to a full page. Woodcut initials.

4o, boards. Venice, Erhard Ratdolt (before 4th November), 1485. **£45**

Hain 13393 (without seeing it). Proctor 4401. Redgrave 56. British Museum Cat. Incun., Vol. V, p. 291.

Second Press: Augsburg, 1486—c. 1507.

On his return from Venice in 1486 *at the invitation of the Bishop of Augsburg, Erhard Ratdolt issued a magnificent type-sheet to display his various founts, and during the next twenty years was the chief liturgical printer in Germany, printing a series of fine service books of all sorts, in a few of which he used printing in various colours for the illustrations. Besides this liturgical work he continued printing the astronomical and mathematical books in which he was personally interested. He continued at work until about* 1507. *Ratdolt's magnificent woodcut device* ($5\frac{1}{2}$ *by* 4 *inches), which was printed in red and black on a page by itself, is unmatched by another device cut in the fifteenth century; it consists of a crest and shield, containing a figure of Mercury ("felicia signa") holding out two serpents in his right hand and in his left a star before him. The device first appeared in* 1490, *at the end of Alliaco Concordantia Astronomiae cum theologia (catalogued below as No.* 2033 *of this catalogue).*

REFERENCE BOOK:

MORISON (Stanley). German Incunabula in the British Museum. With 152 facsimile plates. (Autumn). 1928. Folio.

2032 **ALBUMASAR.** Introductorium in Astronomiam.

Gothic Letter, 40 long lines to a full page. Ornamental woodcut initials. With woodcut illustrations.

4to, vellum.

Augsburg, Erhard Ratdolt, 7th February, 1489. **£84**

Hain *612. British Museum Cat. Incun., Vol. II, p. 382. Pellechet 415. Schreiber 3075. J. P. Morgan 159.

A wonderful copy with absolutely uncut edges. The cuts illustrating the text consist of: a set of seven seated figures of the planets, making fifteen with repeats; the twelve signs of the zodiac, large and small sets, each used once; large cuts of Sol and Luna, each used twice. In all 33 cuts and 10 repeats.

Ratdolt Press—*continued.*

WITH THE FIRST USE OF RATDOLT'S SPLENDID FULL-PAGE DEVICE IN RED AND BLACK.

2033 **ALLIACO** (Petrus de). Concordantia astronomiae cum theologia. Editio Princeps.

Gothic Letter, 41 long lines to a full page. Numerous ornamental initials, white on black ground, in many sizes, from about 48 by 45, to 13 by 12 mm. Full-page woodcut on verso of first leaf of a theologian and an astrologer seated face to face at a reading desk, the astrologer is indicating the course of the stars to the theologian. Several astronomical designs, and the magnificent full-page device of Ratdolt printed in red and black on the final leaf. Capitals coloured in red by hand in earlier part of the book; the foliation, a few head lines, initial-strokes, and under-lines also supplied in red.

4to, morocco, g. e.

Augsburg, Erhard Ratdolt, 2nd January, 1490.

(SEE ILLUSTRATION, PLATE NO. XVI). **£75**

Hain *834. Pellechet 547. Proctor 1884. B.M. Cat. Incun., Vol. II, p. 383. Schreiber 4923.

This was one of the books Columbus is known to have studied.

Eight copies in U.S.A. (according to Census).

WITH A SECTION ON ARTIFICIAL MEMORY.

2034 **PUBLICIUS** (Jacobus). Artes orandi, epistolandi, et memorandi.

Gothic Letter, 32 long lines to a full page. With curious woodcut illustrations and diagrams. Ratdolt's magnificent woodcut device printed in red and black on last leaf.

4to, vellum.

Augsburg, Erhard Ratdolt, 20th January, 1490. **£80**

Hain *13547. British Museum Cat. Incun.. Vol. II, p. 384. Schreiber 5033.

This little volume of instruction on oratory, letter-writing, and memorizing is packed with most absorbing woodcut illustrations :—(1) Large tree engraved in outline. (2) View of a sea-port. (3) The terrestial globe and the course of the planets in outline. (4) Nude man and woman. (5) Grotesque alphabet composed of 41 medallions; the letters are formed of all sorts of instruments on a black ground and are to illustrate a method of memorizing. (6) Plan of the regions of heaven. (7) A chess-board with 32 chess-men. (8) Tree with a quantity of round leaves; this cut occupies two pages. (9) Twenty-five animals on a black ground.

Only one copy in U.S.A. (according to Census).

RICCARDI PRESS.

PRINTED ON VELLUM.

2035 **FITZGERALD** (Edward). Rubáiyat of Omar Khayyám.
Printed entirely on vellum.
8vo, original vellum. London, 1913. **£11 11s**
One of 12 copies on Vellum.

PRINTED ON VELLUM.

2036 **IRVING** (Washington). Rip Van Winkle and The Legend of Sleepy Hollow.
Printed entirely on vellum.
8vo, original vellum. London, 1914. **£10 10s**
One of 12 copies on Vellum.

2037 **STEELE** (Robert). The Revival of Printing; A Bibliographical Catalogue of the Works issued by the Chief Modern English Presses.
With an Introduction. Facsimiles.
8vo, original boards, uncut, t. e. g.
London, Riccardi Press, 1912. **£7 15s**

PRINTED ON VELLUM.

2038 **TENNYSON** (Alfred, Lord). In Memoriam.
Printed on vellum.
8vo, original vellum. London, 1914. **£14 14s**
One of 12 copies on Vellum.

RUDOLFI PRESS.

2039 **RUCKERT** (Friedrich). Geharnischte Sonette.
Printed in three colours.
4to, vellum, with gilt medallion in centre of front cover.
Offenbach am Main, Rudolfinische Press, 1913. **£2 2s**

SCHOEFFER PRESS (Johann Schoeffer).

2040 **REGINO,** monachus Prumiensis. Annales, non tam de Augustorum Vitis, quam aliorum Germanorum gestis.

With a fine woodcut-border on title in the style of Anton Woensam von Worms and two magnificent full-page woodcuts on f. 70-71, the bust-portrait of the editor Sebastian von Rotenhan and his coat-of-arms.

Folio, calf.

Mainz, Johann Schoeffer, 1521. **£21**

First Edition of the important chronicle of Regino, abbot of Prüm (dioc. of Treves), died 915. This editio princeps, which is very rare, was made by Sebastian von Rotenhan, a Franconian knight and friend of Ulrich von Hutten, and is one of the earliest and more important achievements of the efforts and tendencies of German humanism towards the revival of German national history and the rediscovery of its sources from old MSS.

The splendid portrait of the editor is a remarkably fine specimen of sixteenth century wood-engraving and is found in this copy in an excellent impression. The artist who made these woodcuts does not appear to be identified. (Cp. Andresen, *German Peintre-Graveur* III., p. 220, No. 319 in the Dürer-Appendix).

SERPENTIS PRESS.

2041 **ANACREON.** Carmina Convivalia Anacreontea (in Greek).

Royal 8vo, boards.

(Berlin), Serpentis Press, N.D. about 1920. **£2 15s**

One of 100 copies.

2042 **LUTHER** (M.). An die Ratsherren aller Städte deutsches Landes, dass sie christliche Schulen aufrichten und halten sollen.

The first initial illuminated by M. Grosser.

8vo, vellum, t. e. g. Berlin, Serpentis Press, 1923. **£2 5s**

One of 50 copies. Printed by E. Ward and E. H. Tieffenbach.

2043 **LUTHER** (M.). Vom ehelichen Leben.

With four illuminated initials in gold and colours, by M. Grosser.

8vo, vellum, t. e. g. Berlin, Serpentis Press, 1923. **£2 10s**

One of 50 copies.

2044 **LUTHER** (M.). Von der Freiheit eines Christenmenschen.

With the first initial illuminated, by M. Grosser.

8vo, vellum, t. e. g. Berlin, Serpentis Press, 1923. **£2 10s**

One of 50 copies.

STRAWBERRY HILL PRESS.

2045 **BAILLIE** (Johanna). Epilogue to the Theatrical Representation at Strawberry Hill. Written by Johanna Baillie, and spoken by the Hon. Anne S. Damer.

2 pp., small 4to, unbound, uncut.

(Strawberry Hill). November, 1800. **£1 1s**

2046 **BAILLIE** (Johanna). Elegy on the Death of Miss Caroline Campbell, daughter of the Right Honourable Lord William Campbell.

5 pp., small 4to, wrappers. (Strawberry Hill, c. 1800). **£1 10s**

2047 **BAILLIE** (Johanna). From the Morning Post, May 5th, 1804. Royal Academy.

2 pp., small 4to, unbound. (Strawberry Hill), 1804. **£1 1s**

Relative to the bust of Lord Nelson, executed by the Hon. Mrs. Damer, and exhibited in the Academy.

EXTRA ILLUSTRATED.

2048 **HAMILTON** (Le Comte Antoine). Memoires du Comte de Grammont.

Nouvelle Edition, Augmentée de Notes et d'Eclaircissemens nécessaires, par M. Horace Walpole.

Containing besides the three engraved portraits published with the work, a set of 64 octagonal portraits engraved by Scriven, all in proof state.

Small 4to, fine copy in full red morocco gilt, g. e., by C. Lewis.

Imprimée à Strawberry-Hill, 1772. **£18 18s**

2049 **JONES** (William). The Muse Recalled, an Ode, occasioned by the Nuptials of Lord Viscount Althorp and Miss Lavinia Bingham, Eldest Daughter of Charles Lord Lucan, March vi, M.DCC.LXXXI.

10 pp. Small 4to, unbound, uncut.

Strawberry Hill, Printed by Thomas Kirgate, 1781. **£3 3s**

2050 **LAMB** (Hon. William). Epilogue to the Comedy of the Fashionable Friends, Performed at Strawberry Hill, 1801, Written by the Hon. William Lamb, and spoken by the Hon. Anne S. Damer, in the character of Lady Selina Vapour.

2 pp., small 8vo, unbound. London, J. Barfield, 1801. **£1 1s**

Strawberry Hill Press—*continued.*

2051 **PROLOGUE,** written by the Earl of Mount Edgcumbe, and spoken by him at the opening of the Theatre, Strawberry Hill, Nov., 1800.
1 page, small 4to, unbound, uncut.
(Strawberry Hill, 1800). **£1 1s**

2052 **WALPOLE** (Horace). Fugitive Pieces in Verse and Prose.
Vignette of Strawberry Hill on title-page.
FIRST EDITION. Small 8vo, calf gilt, g. e.
Printed at Strawberry Hill, 1758. **£7 10s**
Only 200 copies printed.

SWEYNHEYM AND PANNARTZ PRESS.

Rome, 1467-1476.

The first Roman press is celebrated for its sumptuous editions of the classics and the Fathers printed in bold broad Roman type of rather irregular appearance. Skilled illuminators were employed by the printers to finish off their productions by painting broad borders and fine initials, of the kind to be found in contemporary Italian manuscripts. Those copies in absolutely untouched condition are, in all probability, ones which remained unsold until printed books had ceased to require the finishing hand of the illuminator.

Shortly after June, 1467, *Sweynheym and Pannartz transferred their presses from Subiaco to Rome, where they were set up in the palace of the De'Massimi family. By the end of* 1473 *they had printed* 56 *editions, mostly of* 275 *or, in a few cases,* 300 *copies each, and, competitors being busily at work in several other cities of Italy, the market became overstocked. A petition to the Pope for pecuniary aid (printed, with a list of their publications, in their edition of Nicolaus de Lyra) in* 1472 *apparently met wth no response, though the printers pleaded pitifully that their house was full of unsold quinternions, but bare of necessaries, and that "cessantibus emptoribus," their heavy expenses could not be borne. Disheartened by ill success Sweynheym retired from the partnership and became an engraver. Pannartz started again by himself, issuing his first book in December,* 1474. *He is said to have died in* 1476 *or early in* 1477.

LAIRE (F. X.). Specimen historicum typographiae romanae 15 saeculi, 1778. 8vo.

AUDIFFREDI (J. B.). Catalogus historico-criticus Romanarum editionum saeculi 15 1783. 4to.

BRESCIANO (G.). Ad Catalogum hist.-crit. romanarum edit. saec. 15, (J. B. Audiffredi Auctore), supplementum. 1897. 8vo.

DE VINNE. Notable printers of Italy during the fifteenth century. 1910. 4to.

BRITISH MUSEUM. Catalogue of fifteenth century books, Part IV, *Rome.* 1916. Large 4to.

ITEMS ARRANGED IN ORDER OF PUBLICATION.

Sweynheym and Pannartz Press—*continued.*

2053 **BESSARION** (Nicolaus). Adversus Platonis calumniatorem. An natura et ars consilio agant.

Roman Letter, 38 long lines to a full page. Space for capital and heading at the beginning of each book. With three fine Renascence initials of burnished gold intertwined with white branch-work on a background of blue. Greek type used.

Folio, vellum.

Rome, Conradus Sweynheym and Arnoldus Pannartz (before 13th September, 1469). **£105**

Hain *3004. Proctor 3300. Pellechet 2253. Pierpont Morgan Catalogue, No. 243. British Museum Cat. Incun.. Vol. IV, p. 7.

Of this edition according to the printers' own statement only 300 copies were printed.

The present copy of this fine production, printed in the third year of the setting up of printing presses at Rome, has three leaves in facsimile and several leaves with insignificant wormholes.

A MAGNIFICENT EXAMPLE OF THE WORK OF THE FIRST PRINTERS AT ROME.

2054 **AUGUSTINUS.** De civitate Dei.

Roman Letter, 46 long lines to a full page. Large capital I at beginning with marginal elongation of floral design, illuminated in gold and colours. Other initials and paragraph-marks supplied in red and blue alternately.

Folio, modern binding of wooden boards, half tooled leather, two clasps.

Rome, Conradus Sweynheym and Arnoldus Pannartz, 1470.

(SEE ILLUSTRATION, OPPOSITE). **£450**

Hain *2049. Pellechet 1548. Proctor 3310. B.M. Cat. Incun., Vol. IV, pp. 10-11.

Second Roman edition of St. Augustine's classical "City of God."

A very fine specimen of early printing from the first press at Rome; the only fault to be noted in our copy is a tear in the tail margin of the first leaf. It is doubtful whether a larger copy of this work exists, for the edges have been hardly trimmed (size $15\frac{7}{8} \times 11\frac{1}{4}$ inches).

Only two copies in U.S.A. (according to Census), viz., Library of Congress and University of Chicago Library.

eo requieuit ab omnibus operibus suis que inchoauit deus facere. Dies enim septimus etiam nosipsi erimus: quando eius fuerimus benedictione & sanctificatione pleni atq; refecti. Ibi uacantes uidebimus quoniam ipse est deus: quod nobisipsi esse uoluimus: quando ab illo cecidimus audientes a seductore eritis sicut dii: & recedentes a uero deo quo faciente dii essemus eius pticipatione non desertiõe. Quid enim sine illo fecimus: nisi q; ira eius defecimus: a quo refecti & gratia maiore pfecti: uacabimus in eternũ uidentes qa ipse est deus: quo pleni erimus quando ipse erit omnia ĩ omnibus? Nam et ipsa opera bona nostra: quãdo ipsius potius intelligunt q̃ nostra: tũc nobis ad hoc sabbatum adipiscendũ imputãtur. Quia si nobis ea tribuerimus seruilia erunt: cum de sabbato dicatur. Omne opus seruile in eo nõ facietis. Propter quod & p Ezechielem Prophetam dicitur: Et sabbata mea dedi eis in signum inter me & inter eos: ut scirẽt qa ego dominus qui sãctifico eos. Hoc perfecte tũc sciemus q̃do pfecte uacabimus: & pfecte uidebimus qa ipse est deus. Ipse etiã numerus etatum ueluti dierum: si scd̃m eos articulos temporis cõputentur qui in scripturis uidẽtur expressi: iste sabbatismus euidentius apparebit qm̃ septimus inuenitur Vt prima etas tanquã primus dies sit ab Adam usq; ad diluuiũ. Secunda inde usq; ad Abraam: nõ eq̃litate tẽpoꝝ sed numero generationũ. denas qppe habere reperiũtur. Hinc iam sicut Mattheus Euangelista determinat: tres etates usq; ad Xp̃i subsequũtur aduentũ: que singule denis & q̃ternis generatiõibus explicant. Ab Abraam usq; ad Dauid una. Altera inde usq; ad trans/ migrationem in Babyloniã. Tertia inde usq; ad Xp̃i carnalẽ natiuitatẽ. Fiunt itaq; omnes qnq; Sexta nũc agitur nullo generationũ numero metienda: propter id quod dictum est: Non est uestrũ scire tẽpora que pater posuit in sua potestate. Post hanc tanq̃ in die septimo requescet deus: cũ eundem diẽ septimũ qd̃ nos erimus in seipso deo faciet requiescere. De istis porro etatibus singulis: nunc diligẽter longũ est disputare. Hec tamen septima erit sabbatum cuius finis non erit uespera: sed dominicus dies uelut octauus eternus qui Christi resurrectione sacratus est: eternã nõ solũ spiritus uerum etiã corporis requiẽ prefiguans. Ibi uacabimus & uidebimus. uidebimus & amabimus. amabimus & laudabimus. Ecce quod erit in fine sine fine. Nam quis alius est noster finis: nisi peruenire ad regnum cuius nullus est finis? Videor mihi debitum ingẽtis huius operis adiuuante domino reddidisse. Quibus parum: uel quibus nimiũ est: mihi ignoscant. Quibus autem satis est: non mihi sed deo mecum gratias congratulantes agant. Gloria & honor patri & filio & spiritui sancto: Omnipotenti deo in excelsis in secula seculorum Amen.

Aspicis illustris lector quicunq; libellos
Si cupis artificum nomina nosse: lege.
Aspera ridebis cognomina teutona: forsan
Mitiget ars musis inscia uerba uirum.
Cõradus sueynheym: Arnoldus pãnartzq; magistri
Rome impresserunt talia multa simul.
Petrus cum fratre Francisco Maximus ambo
Huic operi aptatam contribuere domum.
M.CCCCLXX.

See Item No. 2054.

Sweynheym and Pannartz Press—*continued.*

2055 **LIVIUS** (Titus). Historiae Romanae decades.

Roman Letter, 46 long lines to a full page. Capital space at the beginning of each book.

Folio, Russia gilt, g. e. (joints repaired).

Rome, Conradus Sweynheym and Arnoldus Pannartz, 16 July, 1472. **£315**

Hain *10131. Proctor 3326. British Museum Cat. Incun., Vol. IV, p. 15.

Fourth Edition; but the Second Edition with a date, and the rarest of the Roman editions.

A finely preserved specimen of printing from the first Roman press.

Only two copies in U.S.A. (according to Census).

2056 **SUETONIUS TRANQUILLUS.** Vitae XII Caesarum.

Roman Letter, 28 long lines to a full page. Capital spaces. The first page of text illuminated with a gold initial and enclosed on three sides by a handsome Renaissance border of interlaced white branch-work on a coloured background with gold edging, in the lower panel a laurel-wreath medallion for owner's arms. Other initials in red or blue.

Folio, vellum.

Rome, Conradus Sweynheym and Arnoldus Pannartz, 17 September, 1472. **£375**

Hain 15118. Proctor 3329. Reichling III, p. 191. British Museum Cat. Incun., Vol. IV, p. 16.

The margins of a few leaves water-stained, otherwise the copy is in very good condition.

No copy in U.S.A. (according to Census).

PRINTED BY PANNARTZ ALONE AFTER THE DISSOLVING OF THE PARTNERSHIP.

2057 **JOSEPHUS** (Flavius). De bello Judaico. [Edited by Baptista Platina.]

Black Letter, 38 long lines to a full page. Capital spaces at beginning of each book.

Folio, old oak boards, leather back.

Rome, Arnoldus Pannartz, 25th November, 1475. **£225**

Hain *9457. British Museum Catalogue, Vol. IV, p. 62. Proctor 3532.

A very rare edition of "De bello Judaico," probably the third. The "editio princeps" appeared five years earlier from the press of Johann Schüssler at Augsburg. This is one of the few books printed by Pannartz alone, after the connexion with Sweynheym had come to an end about May, 1473. Pannartz did not, however, reappear as a printer until December, 1474, and he died early in 1476.

A fine and remarkably large copy.

Only two copies in U.S.A. (according to Census).

GEOFFROY TORY BOOKS.

"ONE OF THE MOST IMPORTANT BOOKS IN THE HISTORY OF LETTER DESIGN."

2058 **TORY** (Geoffroy). Champ Fleury. Auquel est contenu l'art et science de la deue et vraye proportion des lettres attiques, qu'on dit autrement lettres antiques et vulgairement lettres romaines, proportionnées selon le corps et visage humain.

Title-page surrounded by the famous woodcut border and bearing Tory's device of the "Pot Cassé." With numerous woodcut initial letters, delightfully designed and engraved by Tory.

Small folio, old calf. Paris, Geoffroy Tory, 1529.

(SEE ILLUSTRATION, OPPOSITE PAGE 59). **£250**

A magnificent copy of one of the finest French books of the 16th century. The Champfleury owed its origin to "a letter of ancient form which I had not long since made for Maître Jehan Grolier." etc. The composition of that work is given to us by the author himself, in the form of a table of contents at the beginning.

This whole work is divided into three books.

In the first book is contained the exhortation to establish and ordain the French tongue by fixed rule for speaking elegantly, in good and sound French diction.

In the second is treated the invention of the Attic letters, and the proportionate coincidence thereof with the natural body and face of the perfect man. With several happy inventions and reflections upon the said Attic letters.

In the third and last book of all the said letters, in their alphabetical order, are drawn and proportioned in height and width according to their proper formation and correct pronunciation, both Latin and French, as well in the ancient as in the modern manner.

In two sheets at the end are added thirteen different fashions of letters, to wit, Hebrew, Greek, Latin, French, and these latter in four fashions, which are :— "cadeaulx," "forme," "bastarde," and "tourneure." Then follow the Persian, Arabic, African, Turkish, and Tartar letters, which have, all five, one and the same type of alphabet. After these are the Chaldaic, the "goffes," which are otherwise called "Imperial and Bullatic," the Fantastic letters, the Utopian letters, or as one may say, Voluntary, and lastly, the floriated letters. With instructions for making ciphers of letters for golden rings, for tapestries, stained-glass windows, paintings, and other things, as need may arise.

The third book is the important part of Tory's work. Laying theory aside, he there gives us the exact design of the letters of the alphabet and the method of

(Continued over)

Geoffroy Tory—*continued.*

Champ Fleury—*continued.*

executing them. He does not overlook, moreover, this essential fact—that the designer of letters and the printer ought before all else to be grammarians in the ancient meaning of the word; and at the same time that he gives us the shape of a letter, he instructs us as to its value and pronunciation. It is at this point that Tory's book becomes especially interesting to us : he passes in review the pronunciation in vogue in each of the French provinces, or nations, as they were called then. One after another they appear before us, with their special idioms, which have become mere myths to-day—Flemings, Burgundians, Lyonnais, Forésiens, Manseaux, Berrichons, Normans, Bretons, Lorrainers, Gascons, Picards, and even Italians, Germans, English, Scotch, etc. His observations do not stop at the somewhat mixed idioms of the men, but extend to the more individual language of the women.

In the first half of the sixteenth century the Roman letter again asserted itself, and Gothic characters were no longer the exclusive use of French printing-houses. This was due largely to the influence of that singular genius, Geoffroy Tory of Bourges, "who was at the forefront of all progress made in books, in the second quarter of the sixteenth century." He was at once poet, translator and critic, artist and workman, dreamer and reformer. He had been a traveller in Italy and was deeply moved by the Renaissance spirit. He wrote, printed and published books; he designed type in which to print them, and ornaments with which to adorn them. He reformed French orthography. He was a prime mover in introducing Roman types and made innovations in the arrangement of title-pages. In short, he was a kind of divine jack-of-all-trades. His famous Champfleury, begun in 1523, was published in 1529. It is one of the most important books in the history of letter design; and Tory was rewarded in 1530 for its production with the title of *imprimeur du roi.* Almost every one of his publications was charming, and his decorations for them, and for the books of other printers, the last word in distinction. Tory is important to us because of his part in fostering the fashion for Roman letters, thereby displacing Gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla. Epitaphs are notoriously untrustworthy, but even making due allowance for that, we may well stand abashed at a person who was recorded as an "accomplished Scholar in both Latin and Greek, most devoted Lover of Letters, very expert Printer and learned Author, inasmuch as he wrote elegant Distichs on the parts of the House, composed some humorous Epitaphs in Latin in very ancient Style, translated Treatises of Xenophon, Lucian, and Plutarch from Greek into French, taught Philosophy at Paris in the College of Burgundy, was the first Man to discuss seriously the Art of Printing, described the Forms of the Letters, or Characters, of the Alphabet, taught Garamond, Chief of Engravers, and always performed the Duties of a good Man." Tory was born about 1480, and died in 1533.

An English translation of the "Champfleury," by George B. Ives, printed by Bruce Rogers, has just been issued to its members by the Grolier Club of New York in 390 copies.

Geoffroy Tory—*continued.*

THE SECOND EDITION OF THE "CHAMPFLEURY."

2059 **TORY** (Geoffroy). L'art et science de la vraye proportion des Lettres Attiques ou Antiques, autrement dictes, Romaines, Selon le corps et visaige humain, avec l'Instruction et manière de faire chiffres et lettres pour bagues d'or, pour tapisserie, vitres et painctures. Item de treize diverses façons de lettres, d'avantage la maniere d'ordonner la langue Françoise par certain règle de parler élégamment en bon et plus sain langage François que par çydevant.

Par Maître Geoffroy Tory de Bourges.

With numerous woodcut diagrams and type-specimens.

Small 8vo, French levant morocco, inside dentelles, g. e.

On les vend à Paris, à l'enseigne sainct Martin, Rue sainct Jacques, par Viuant Gaultherot, 1549.

(SEE ILLUSTRATION, ON PAGE 61). **£75**

The rare Second Edition of the *Champfleury* which contains most of the woodcuts engraved by Tory for the First Edition. "The Champfleury is one of the important books in the History of letter design. Tory is important to *us* because of his part in fostering the fashion for roman letters, thereby displacing gothic types, and because he introduced in French printing the accent, apostrophe, and cedilla." (Updike, *Printing Types*).

"The eminent bookseller and publisher of Paris, Geoffroy Tory, to whose artistic skill the Etienne press owed many of its aesthetic improvements, held his own in an almost wider region of culture. Born at Bourges about 1480, and educated in Italy, he was professor of philosophy at Bordeaux and other flourishing universities before he turned to the business of bookselling, printing, and publishing in Paris, where Francis I. rewarded his efficiency by conferring on him the title of royal printer. At Paris he not only showed a fine taste in the choice of books for publication and in the superintendence of the typography, but he cut woodblocks with his own hand and devised illuminated miniatures. As an engraver and miniaturist he won a universal repute. Nor do such achievements exhaust Tory's characteristic record. Tory wrote in French, and illustrated with engravings by himself an encyclopaedic volume fancifully entitled *Champ-Fleury*, in which, besides expounding the principles and practice of typography, grammar, and punctuation, he adjured his fellow countrymen to eschew foreign fashions and to develop national taste and habit on independent lines." Sidney Lee (*French Renaissance in England*).

TOURNES PRESS (JEAN DE TOURNES).

2060 **CAESAR.** Commentaires de Jules Cesar de la Guerre de Gaule, etc. Traduit par feu Robert Gaguin. Revus et verifiez sus les vrays exemplaires Latins, par Antoine de Moulin, Masconnois.

Title within woodcut border.

Two volumes in one, 12mo, bound by Cuzin, in full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.

Lyons, Jean de Tournes, 1555. **£12 12s**

Tournes Press—*continued.*

2061 **GUEVARA** (Antonio de). Libro llamado Menosprecio de Corte y Alabança de Aldea. Compuesto por el Ilustre Señor Don Antonio de Guevara, Obispo de Mondoñedo. De nouveau mis en François par L. T. L. auquel avons adiousté l'Italien pour l'utilité de soulagement de ceux qui prennent plaisir aux vulgaires qui sont aujourd' huy les plus estimé. Pour plus grand enrichissement de cest Oeuvre y ont été adjoustés les vers François des Evesques de Meaux et de Cambray, et les Latins de N. de Clemenges Docteur en Theologie, sur la grande disparité de la Vie Rustique avec celle de Cour.

Printed in Italic letter, "caractères de civilité" (script type) and in Roman Letter.

Printed in three languages, in French, Spanish, and Italian.

16mo, calf. Lyons, Jean de Tournes, 1591. **£10 10s**

2062 **GUICHARD** (Claude). Funérailles et diverses manières d'ensevelir des Rommains, Grecs, et autres nations, tant anciennes que modernes.

Royal 8vo, yellow calf, gilt lines on sides, gilt back, g. e., with the device on back (hanging fleece) of Martyn Folkes, President of the Society of Antiquaries (died 1756), which is often confused with Longepierre's similar device.

Lyons, Jean de Tournes, 1581. **£5**

2063 **HABERT** (François), of Issoudun en Berry. Déploration Poetique de Feu M. Antoine du Prat, en son vivant Chancellier et Légat de France. Avec l'exposition morale de la Fable des trois Déesses, Venus, Juno, & Pallas.

Printed in italic letter.

8vo, full crimson levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.

Lyons, Jean de Tournes, 1547. **£18 18s**

Extremely scarce. No. 82, from the T. G. Herpin library.

"*Le Banni de Lyesse* was the name adopted by a young Toulouse student François Habert, who under the shadow of that orthodox University strove humbly to walk in Marot's footsteps. The concluding lines of an epistle addressed to Marot are worth quoting as a specimen of the adoring attitude which the disciples adopted towards the master :

Quant est de moy, je suis le plus petit
Qui eut jamais de rimer appetit :
Mais tel qu'il est ton humble serf se tient.
Et des Françoys le plus grand te maintient,
Comme Virgile entre Latins, Homère,
Entre les Grecz a louenge première.
Si te supply la presente escriture
Daigner du don de ta seule lecture,
L'epistre est rude, helas je le confesse :
Car elle vient du Banny de liesse."

(Tilley, *Literature of the French Renaissance*).

Tournes Press—*continued.*

2064 **JUVENCUS.** Coelus Sedulus Aratoris Sacra Poesis.

12mo, red morocco, two-fillet border on sides, inside dentelles, blue silk lining, g. e., by Bozerian.

Lyons, Jean de Tournes, 1553. **£1 1s**

"HER COLLECTED POETRY ('MARGUERITES DE LA MARGUERITE DES PRINCESSES') GAVE HER A TITLE ONLY BELOW THAT OF MAROT AMONG THE BEST POETS OF HER DAY."

2065 **MARGUERITE D'ANGOULEME,** Reine de Navarre. Marguerites de la Marguerite des Princesses, tres illustre Royne de Navarre (Marguerite d'Angoulême. [Published by Symon Silvius surnamed de la Haye].

FIRST EDITION. Printed in Italic letter, numerous woodcuts.

2 vols., small 8vo, bound by Niedrée in full crimson levant morocco, sides gilt, gilt backs, inside dentelles, g. e.

Lyons, Jean de Tournes, 1547.

(SEE ILLUSTRATION, OVERLEAF). **£150**

FINE COPY OF THE FIRST EDITION. Volume 2 contains the *Suite des Marguerites.*

"*Edition la plus recherchée de ces Poésies, les exemplaires bien conservées sont rares.*"—Brunet.

"Marguerite of Navarre (1492-1459), the King's sister, perhaps the most accomplished woman of her time, represents more admirably than Francis, the genius of the age. She studied Latin, Italian, Spanish, German, Hebrew, and, when forty, occupied herself with Greek. Her heart was ardent as well as her intellect; she was gay and mundane, and at the same time she was serious (with even a strain of mystical emotion) in her concern for religion. Although not in communion with the Reformers, she sympathised with them, and extended a generous protection to those who incurred danger through their liberal opinions. Her poems, '*Marguerites de la Marguerite des Princesses*' (1547) show the mediæval influences forming a junction with those of the Renaissance. Some are religious, but side by side with her four dramatic Mysteries and her eloquent '*Triomphe de l'Agneau*' appears the '*Histoire des Satyres et Nymphes de Diane*,' imitated from the Italian Sannazaro."—Dowden.

"Adored by cultured ladies of Tudor England, the Queen of Navarre owed something of her English reputation to the infant zeal of Queen Elizabeth while she was princess. At the age of eleven the English princess translated a pious poem from Queen Margaret's pen. On the French queen's death, in 1549, the daughters of Protector Somerset penned those elegies which won Ronsard's admiration." (Sidney Lee, *The French Renaissance in England*).

2066 **MAROT** (Clement). Les Oeuvres.

Printed in Roman letter, with Marot's portrait on title and many charming woodcuts.

12mo, bound by Thibaron in full olive levant morocco, inside dentelles, g. e.

Lyons, Jean de Tournes, 1579. **£35**

MARGVERITES
DE LA MARGVERITE DES PRINCESSES, TRESILLVSTRE ROYNE DE NAVARRE.

A LYON,
PAR IEAN DE TOVRNES.
M. D. XLVII.

Auec Priuilege pour six ans.

Title-page from
Marguerite d'Angouleme, Reine de Navarre.
Marguerites de La Marguerite des Princesses.
Lyons, Jean de Tournes, 1547.
First Edition.
(See Item No. 2065).

Tournes Press—*continued.*

2067 **MONTUUS** (D. Hieronymus). De Activa Medicinae scientia commentarii duo.

Title within charming woodcut border.

8vo, old vellum. Lyons, Jean de Tournes, 1557. **£6 6s**

2068 **OVID.** Les XXI Epitres D'Ovide. Les dix premières sont traduites par Charles Fontaine, Parisien: le reste est par lui revu et augmenté de Préfaces: Les amours de Mars & Venus & de Pluton vers Proserpine, imitacion d'Homère et d'Ovide.

With 13 charming woodcut illustrations.

12mo, bound by Chambolle-Duru in full crimson levant morocco, blind tooling on sides and back, g. e.

Lyons, Jean de Tournes et Guillaume Gazeau, 1556. **£12 12s**

PRINTED IN ITALIC LETTER IN SPECIAL PHONETIC TYPE.

2069 **PELETIER** (Jacques), du Mans. L'Art Poëtique de Jaques Peletier du Mans, Departi an deus livres.

Printed in Italic Letter in special Phonetic type.

Title within ornamental border.

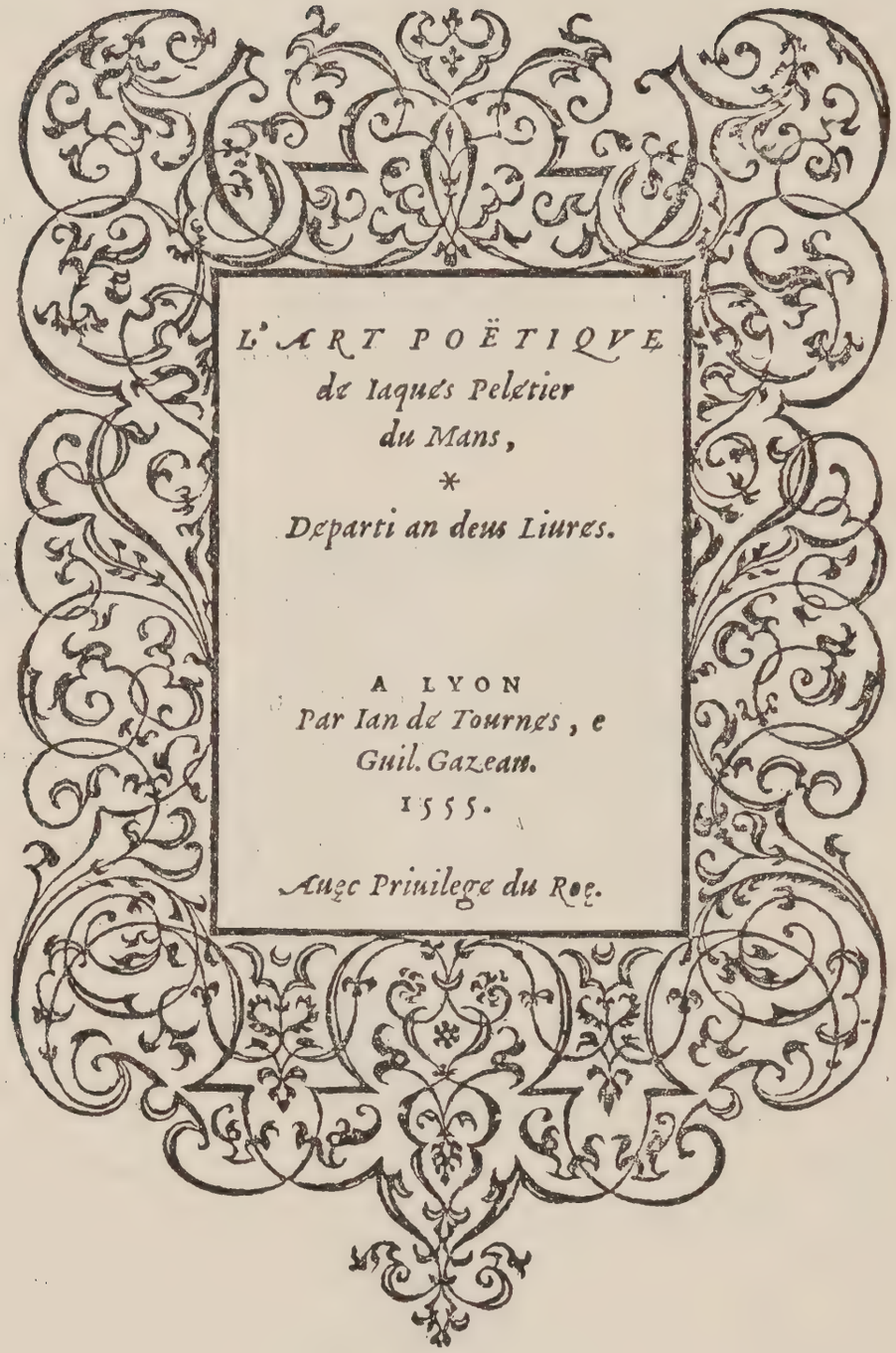
Small 8vo, full levant morocco, inside dentelles, g. e.

Lyons, Jean de Tournes and Guil. Gazeau, 1555.

(SEE ILLUSTRATION, OVERLEAF). **£35**

This book contains an ode to Louise Labé, the famous Lyonese poetess.

"In 1555, Péletier published at Lyons an *Art poétique*. Its strange orthography prevented its having a wide circulation, but it was not without influence on Péletier's friends, especially on Ronsard, whose admiration for Virgil it doubtless helped to stimulate. Péletier goes much more into technical details than Du Bellay and is more moderate in his views. Thus, although by this time he had completely rallied to the Pleiad, he can find praise for Marot and Des Periers." (Tilley, *The French Literature of the French Renaissance*).



L'ART POËTIQVE
de Iaques Pelétier
du Mans,
*
Departi an deus Liures.

A LYON
Par Ian de Tournes, e
Guil. Gazeau.
1555.

Auec Priuilege du Roe.

Title-page from
JACQUES PELETIER DU MANS, L'ART POETIQUE.
Lyons, Jean de Tournes, 1555.
Printed in special phonetic type.
(See Item No. 2069).

Tournes Press—*continued.*

2070 **SAINT-GELAIS** (Mellin de). Advertissement sur les Jugemens d'Astrologie, A Une Studieuse Damoyselle.

8vo, bound by Petit-Simier in dark brown morocco, gilt fleurons at outer edges on sides, inside dentelles, g. e.

(SEE ILLUSTRATION, OVERLEAF). **£125**

From the library of Prosper Blanchemain.

The Pichon copy seems to be the only other on record. This work is described in a little pamphlet of which only 20 copies were privately printed, of which one will be presented to the purchaser of this item.

"When Marot in his *Eglogue au Roy* writes

Et ce jour la a grand 'peine on scavoit
Lequel des deux gaigné avoit,
Merlin ou moi.

he is expressing in a courteous and modest fashion the general verdict of his contemporaries that Merlin or Mellin de Saint-Gelais was second only to himself among living French poets. This contemporary verdict has been more or less confirmed by posterity for however inferior Saint-Gelais may be in depth and sincerity of feeling to Margarite of Navarre or to Des Periers, there is no doubt that, next to Marot, he is the most competent craftsman of the time.

"His poetical talents were considerable, but they were devoted chiefly to frivolous objects, to writing verses in ladies' albums or declarations of love in their Books of Hours, to inditing passionless sonnets and dizains to the numerous objects of his inconstant flame, to pointing an epigram of the grossest indecency, or to polishing the halting lines of his royal master. He carried to excess the fashion of his time in shunning the publicity of print, and this was attributed by his enemies to prudence rather than modesty. There is a manifest allusion to him in the concluding lines of Du Bellay's *Le Poete courtisan*, where it is said that a certain courtier-poet, the most esteemed poet of his time, would have lost his reputation if he had ever printed anything, and he is advised to rest content with the verdict of those who can give him a snug post or a rich benefice, and not to court the *popularis aura* with its noisy but fruitless applause."

(Tilley, *Literature of the French Renaissance*).

D. B. UPDIKE PRINTING.

2071 **DANA** (John Cotton) and **KENT** (Henry W.). Literature of Libraries in the seventeenth and eighteenth centuries.

2 vols., small 8vo, half buckram. Chicago, 1906. **£5 5s**

Printed by D. B. Updike at the Merrymount Press, Boston.

2072 **TACITUS** (Cornelius). Opera Minora. (Comprising the following):—
De vita et moribus Iulii Agricolae liber.
De origine situ moribus ac populis Germanorum liber.
De oratoribus dialogus.

Folio, half calf.

Boston, Daniel Berkeley Updike, 1904. **£4 10s**

Aduertiſſement
SVR LES IVGEMENS D'ASTROLOGIE,

*

A VNE STVDIEVSE DAMOYSELLE.

A LYON,
PAR IEAN DE TOVRNES.
M. D. XLVI.

Title-page from
MELLIN DE SAINT-GELAIS. ADVERTISSEMENT SUR LES JUGEMENS D'ASTROLOGIE.
Lyons, Jean de Tournes, 1546.
(*Only one other copy known*).
(See Item No. 2070).

Updike (D. B.)—*continued.*

2073 **UPDIKE** (Daniel Berkeley). In the Day's Work.
Printed in red and black.
With woodcuts and plates.
8vo, cloth. Cambridge, 1924. **£2 15s**
One of only 260 copies printed and signed by D. B. Updike.
Printed by D. B. Updike at the Merrymount Press, Boston.

VALE PRESS.

2074 **GRAY** (John). Spiritual Poems, chiefly done out of several languages.
Woodcut frontispiece.
Post 8vo, original boards. London, 1896. **£3 3s**
With autograph letter from the Author inserted.

2075 **RICKETTS** (Charles). A Defence of the Revival of Printing.
With fine woodcut on first page of text.
Small 8vo, original boards, uncut.
London, Vale Press, 1899. **£4 10s**

WENDELIN OF SPEIER PRESS.

Venice, 1470-1473.

The first press established in Venice was set up by Johann of Speier in 1469. *The year of its inauguration two editions of Cicero's Letters and a Pliny were issued. The following year, while engaged on the printing of St. Augustine's City of God, Johann of Speier suddenly died, and his brother Wendelin, also a skilled printer, took charge of the press, his first work being to complete the Augustine. For three years Wendelin continued to work at full pressure along the lines laid down by Johann, one-half of his output being classical, and the other half including law and theology, with one or two books in the vernacular. The press was producing in excess of the demand; and by the autumn of* 1473 *Wendelin had got himself so financially embarrassed that he was obliged to dispose of his presses and printing material. These were taken over by two of his compatriots, Johann of Cologne, and Johann Mathen, and Wendelin may have been retained by them as their foreman.*

Reference Books :

BROWN (H. F.). The Venetian printing press. 1891. 4to.

DE VINNE(T. L.). Notable printers of Italy during the fifteenth century. 1910. 4to.

BRITISH MUSEUM. Catalogue of books printed in the fifteenth century. Part V, *Venice*, 1924. Large 4to.

Wendelin Press—*continued.*

PRINTED IN THE FIRST GOTHIC TYPE USED IN VENICE.

2076 **DUNS SCOTUS.** In primum librum sententiarum. [Edited by Frater Rufinus].

Gothic Letter, double columns, 46 lines to a full page. Initial spaces, a few with guide-letters. A Renaissance initial and border in gold and colours at the commencement of the work; and throughout the work small gold initials on coloured backgrounds. Paragraph-marks supplied in red and blue alternately.

Folio, half morocco, g. e.

Venice, Vindelinus de Spira, 5 November, 1472. **£52 10s**

Hain *6422. British Museum Cat. Incun., Vol. V, p. 159.

Editio Princeps of the commentary of Duns Scotus on the first book of the "Sentences" of Peter Lombard. The commentary is the celebrated British Franciscan's principal work, and, having been written at Oxford, has become known as "Opus Oxoniense." The work is printed in the first Gothic fount of type used by a Venetian printer.

A remarkably tall copy, still retaining the manuscript signatures at the bottom of the pages.

2077 **FILELFO** (Francesco). Epistolae.

Roman Letter, 37 long lines to a full page. Initial spaces, with guide-letters. Each of the fifteen books commences with a beautiful hand-executed initial in colours and burnished gold; the first page has been additionally ornamented with a broad floral border. Smaller initials painted in red and blue alternately. Paragraph-marks, initial-strokes, and underlines supplied in red.

Folio, XVIIIth century English binding of crimson morocco, a three-line fillet border on sides, fully gilt back, g. e.

[Venice, Vindelinus de Spira, c. 1472]. **£175**

Hain *12926. Proctor 4060. British Museum Cat. Incun., Vol. V, p. 164-165.

The rare First Edition of the Letters of Francesco Filelfo, the celebrated philologist and poet of the Italian Renaissance.

An Autograph Letter of Francesco Filfelfo is inserted at the beginning, dated 25 September 1475.

The copy we now offer of the Letters, which are enlightening as to the chief figures of the Italian Renaissance, is remarkable for the fulness and beauty with which it has been illuminated by a contemporary hand; it is a large copy; and in good condition, except that the first leaf has the tail-margin slightly restored and is spotted.

CURIOSITIES OF PRINTING.

BLOCK PRINTING.

PRINTED FROM WOOD BLOCKS AND ALSO FROM TYPE.

2078 **RABANUS MAURUS.** De laudibus S. Crucis.

Roman Letter, in black and red.

Folio, modern vellum over boards.

Pforzheim, T. Anshelm, March, 1503. **£18 18s**

Proctor 11747. Fairfax Murray, Cat. of German Books, 350 (with reproductions).

Perhaps the only edition. One of the earliest books printed at Pforzheim : the 4th in Proctor. Large copy.

This remarkable book consists of poems arranged to occupy certain pages that also contain a woodcut figure or figures, but without interruption of the text which occupies the spaces between the lines forming the figure as well as outside it. As these inner portions are in red ink, one can see that they can be isolated from their context and yet be read in a new sense. Thus, there is a figure of the Emperor Louis on Bb1 vo., one of Christ on a1 vo., others in the forms of Cherubs, crosses of various shapes, letters, Evangelistic symbols, a kneeling monk (Rabanus) &c. There are 28 of these pages, two others (a4, k1) being blank but for the headline, (these probably the illegible portions of the original MS.). It is to be noted that though these pages appear all to be set up with type, they are really, in the more complicated instances, entirely cut (with their figures) on the block in imitation of type. (This might be considered as a late instance of a German block-book : the same printer reproduced the early Ars Memorandi). The more simple ones are set in type, certain portions being enclosed by metal rules. Certain pages (e.g., b2 vo.) have had only those letters that immediately surround the figures cut with them, the rest of the page to save further useless labour being filled in with type, only distinguishable by a close examination. That on c4 vo. has the red figure with xylographic lettering printed in the midst of type. The red seems to have been printed first. Each of these pages of text is followed by a transcript in ordinary type for the sake of clearness and a Declaratio explaining the whole ingenious arrangement. Part II. consists of remarks on each figure.

The other two cuts (160 x 126 mm.) are on Aa5 vo. and 6 vo., representing Pope Gregory IV. with Rabanus kneeling before him. In the first cut another monk presents Rabanus, he is probably Alcuin though he died before this Pope succeeded. In each case the Pope holds a book in " bag " binding.

All the initials are in red. Greek letters (e.g., h 4) are apparently makeshifts.

Rabanus (776-856) was abbot of Fulda and afterwards bishop of Mainz.

Curiosities of Printing—*continued.*

CROSS-WORD PUZZLE BOOK.

FIRST "CROSS-WORD PUZZLE" BOOK PRINTED.

2079 **PORPHYRUS.** Publilii Optatiani Porphyrii panegyricus dictus Constantino Augusto, ex codice manuscripti Paulli Velseri. Patricii Aug. Vind.

Printed in red and black.

With engraved printer's device on title and 3 charming initial letters.

Folio, half vellum, gilt edges.

Augsburg, 1595. **£10 10s**

Brunet IV, 824.

This little Latin poem in very complicated acrostics is seemingly the very first "cross-word puzzle" book printed.

ENGRAVING IMITATED IN TYPE.

2080 **HEURES** nouvelles dediées à Madame Royale, contenant les exercices du matin & du soir, les Prières de la Messe, la Méthode de bien confesser & communier, les Litanies pour les sept jours de la Semaine, les sept Pseaumes & autres Prières choisies.

Title within ornamental border.

8vo, boards, gilt, g. e.

Brussels, Jean Joseph Boucherie, 1759. **£1 10s**

The first Belgian book printed with a new type imitating engraving!

INVENTION OF PRINTING.

WITH VERSES IN PRAISE OF THE FIRST PRINTER.

2081 **TORTELLIUS.** Orthographia.

Roman Letter, 42 long lines to a full page. With illuminated border and initials.

Folio, old oak boards, covered with stamped leather.

Vicenza, Stephan Koblinger, of Vienna, 13th January, 1479.

(SEE ILLUSTRATION, PLATE XVII). **£100**

Hain *15566. Proctor 7160.

Only two books printed by this rare press, of which the above is the first.

The books ends with some noteworthy verses by the editor, Hieronimus Bononius,—"*Carmen in Primi Impressoris Commendationem*"—on the happy invention of printing and the revolution effected by it. (See reproduction).

Only two copies in U.S.A. (according to Census), viz., in Library of Congress and University of Illinois.

Curiosities of Printing: Invention of Printing—*continued.*

2082 **HERMES** Trismegistus, de potestate dei. [Edited by Marsilio Ficino].
Gothic type, 25 lines.
Small 4to, vellum.
Mainz, Johann Schoeffer, 8 April, 1503. **£31 10s**

The first book printed by John Schoeffer, the son of Peter Schoeffer, with the headings in the type of the 1462 Bible.

In the Address to the Reader occurs this passage : This very interesting little book has been finished by the very honourable John, surnamed Schoeffer, a citizen of the first rank of the metropolitan city of Mainz, and a scion of that blessed family, who by a kind fate have invented the almost divine art of printing with metal type.

Proctor 9843, Types 1 and 2.

2083 **THE KOSTER LEGEND. CICERO** (M. T.). Officia Ciceronis, leerende wat yeghelijck in allen ataten behoort te doen, . . . nv eerst vertaelt in nederlantscher spraken door Dierick Coornhert.
Printer's device on title, and three ornamental initials.
18mo, vellum.
Harlem, Jan van Zuren, 1561. **£52 10s**

Copies of this original edition of Cicero with the Coornhert dedication are very rare. Coornhert, with his partner Jan van Zuren (also the printer of this volume), established a printing-office in Haarlem, where there had been no printing press at work since 1486, this book was their first venture.

It is in the dedicatory epistle from the translator, Coornhert, to the Mayor and aldermen of Haarlem, that the first printed account of Koster, his invention and its subsequent theft by a servant, was published; and it is on this uncorroborated account, that the whole "Koster-legend" has gradually been built up. It is in this extremely scarce book, that Guicciardini in his description of the Netherlands (1567) and Hadrianus Junius in his Batavia (1588) found the account which they incorporated in their books in connection with the City of Haarlem, and ultimately from this single source the Koster partisans from Meerman to Hessels had to produce all their arguments for their cause.

HEBREW CHARACTERS.

CONTAINS THE FIRST HEBREW CHARACTERS PRINTED IN GERMANY.

2084 **SCHWARTZ** (Peter). [Lat. Petrus Niger.] Tractatus contra perfidos Judaeos de conditionibus veri messie.

Gothic Letter, 37 long lines to a full page. Numerous outline woodcut initials, including a large capital E with a tree. Also a few initial spaces, with guide-letters. Some initials, initial-strokes, underlines, etc., supplied by hand in red. Woodcut Hebrew letters.

Folio, vellum.

Esslingen, Conrad Fyner, 6th June, 1475.

(SEE ILLUSTRATION, OVERLEAF). **£250**

Hain *11885. Proctor 2463. B.M. Cat. Incun., Vol. II, p. 514 (The British Museum copy is very imperfect). Hawkins, p. 64.

(Continued over)

⁊ est ⁊ schweuicum · batef patah ⁊ ē a ÿtalicū ⁊ batef zegol · ⁊ est ⁊ schweuicū Sunt igitur xij vocales · puris ⁊ mixtis simul ꝯputatis · Consonātes aūt que in alphabeto ponūtur secundū figuras suū xxvij secōm sonum autem · xxij · quax hæ sunt figure ac nomina ·

Tet durū | het stōchale | saen | vaf | he lene | dalet | gimel | Het | Alef

ט חח ז ו ה ד ג ב א

nun ifine | nun īme° | mem infine | mem ī me° | lamed | kaf ⁊ chaf k ⁊ cha ifine | kaf ⁊ chaf k · ⁊ cha īmedio | jot

ן נ ם מ ל כ ך י

qof | czadiq ifine | czadiq īme° | fe ⁊ pe ifine | fe ⁊ pe īmedio | hain īm: gutte | zsamech zsed

ק ץ צ ף פ ע ס

taff molle | schin esch | res

ת ש ר

Jezonim° in epistola ad mazcellam de hebraicis litteris · Jam ꝯplendū est qō petisti vt sensum vniuscuiusq; elemēti iterp̄tacō ānexa significet Alef · interp̄tatur doctrina · Het · domus · Gimel · plenitudo · Dalet · tabularū · He · ista · Vaf · et · Saen hec · Het vita · Tet · bonū · jot · pñā ;

A Page (showing the first Hebrew type used in Germany) from Niger, contra perfidos Judeos.
Esslingen, Conrad Fyner, 1475.
(See Item No. 2084).

Curiosities of Printing: Hebrew Characters: Schwarz (Peter)—*continued.*

This book forms a landmark in the history of Hebrew printing as containing the first Hebrew characters printed in Germany; it is, moreover, the first non-Hebrew book in which printed Hebrew characters appear. The only earlier specimen of Hebrew printing is an edition of Rashi's Commentary on the Pentateuch, in Hebrew, printed in Italy (Reggio di Calabria) by Abraham ben Garton, completed February 5, 1475.

Peter Schwarz was a German Dominican preacher and anti-Jewish writer of the fifteenth century. Early in life he turned his attention to the Hebrew language and literature. While studying at the University of Salamanca, Spain, he secretly associated with the Jewish children of the city and listened to the lectures of the rabbis in order to perfect himself in Hebrew. His studies completed, he entered the Order of St. Dominic and set himself the task of spreading Christianity among the Jews. To this end he obtained an imperial edict compelling them to attend his sermons. In 1474 he preached in Hebrew, Latin, and German at Frankfort-on-the-Main, Ratisbon, and Worms, challenging the rabbis of each place to a disputation. The present work, "*Tractatus contra perfidos Judaeos*," is the account of the disputation held at Ratisbon between the author and some Jews. It is a very bitter attack on the Jews and the Talmud.

The work is furnished with appendices containing the Hebrew alphabet, rules for reading Hebrew, some grammatical rules, the Decalogue in Hebrew (transliterated), etc. It is probably the earliest printed anti-Jewish work, and the first attempt at Hebrew grammar in Germany by a Christian scholar.

The Hebrew characters consist of the Hebrew alphabet and three Hebrew words on folio 10. The Hebrew characters are not printed from movable type, but from a wood block. In no instance during the XVth century was movable Hebrew type employed in non-Hebrew works even when it might easily have been obtained from Jewish printers.

A large and fine copy, a few wormholes through the first leaves being the only defect.

Only six copies in U.S.A. (according to Census).

HEBREW CHARACTERS.

THE EARLIEST ANTISEMITIC WORK IN GERMAN; WITH NUMEROUS WOODCUT HEBREW CHARACTERS.

2085 **SCHWARTZ** (Peter). [Lat. Petrus Niger.] Stern des Meschiah.

Gothic Letter, 28 long lines to a full page. With two full-page woodcuts, both repeated, one of the author, accompanied by two other Christian doctors, disputing with and discomfiting three Jewish doctors, the other of Christ's entry into Jerusalem — the gate of the city, crowded with worshippers, is to the left, Zaccheus standing in a tree in the centre, and the disciples are to the right. Numerous outline woodcut initials, including several large decorative ones (constantly repeated); a capital I with acorns, N with a squirrel, etc. Many of the initials coloured with red, and red strokes through the capitals and paragraph-marks, also underlines supplied in red. Woodcut Hebrew characters in the grammar.

4to, old calf, fully gilt back, r. e.

Esslingen, Conrad Fyner, 20th December, 1477.

(SEE ILLUSTRATION, OVERLEAF). **£350**

(Continued over)

ſaen	vaf	he ein	daled	gimel	Beß	Alef
s	v	linds.h.	d	g	b	a
ז	ו	ה	ד	ג	ב	א
mem	lamed	/chaf	kaf	Jod	tet ein/	Het ein
m	L	cha	k	J	hert t	hert.h
מ	ל	ך	כ	י	ט	ח
fe	pe	hain	zſamech/	nun	nun	mem
f	p	h	zſed	n	n	m
ף	פ	ע	ס	ן	נ	ם
taf	ſchin	reſch	qof	zadiq	zadiq	
t	eſch	r	q	z	z	
ת	ש	ר	ק	ץ	צ	

¶ Es ſteet czu wiſſen das fünff buchſtaben ſindt in diſem alphabet weliche ſindt czwifeldigt vnd ſindt die kaf/mem/nun/pe/vnd zadiq vñ habē ſich in ſölicher weiſz das vnder yen das krum ſeczt man allein yn dem anfangh oder yn das mittel deſs worts vnd das lang allein in das erdt. ¶. Dar czu ſindt dreÿ.ha. Das erſt wirt genent he. vnd bedeut ein linds. h. Das ander wirt genennt Het vnd bedeutt ein ſtarck.h. auſz der bruſt. Das drit wirt genennt. hain. vnd bedeutt ein. h. oben gemacht mit dem knögerlein in dem hals.

A Page (showing Xylographic Hebrew Alphabet) from
PETER SCHWARTZ, STERN DES MESCHIAH.
Esslingen, Conrad Fyner, 20th Dec., 1477.
(See Item No. 2085).

Curiosities of Printing: Hebrew Characters: Schwarz (Peter)—*continued.*

Hain *11886. Proctor 2464. B.M. Cat. Incun., Vol. II, p. 516. Schreiber V, 5217.

The "*Stern des Meschiah*" is the earliest printed anti-Jewish book in the German language. The work is a very enlarged translation of the *Tractatus contra perfidos Judaeos*, Esslingen, 1475 (see previous item), which had originated out of the sermons and disputes on the Messiah held in the open air at Ratisbon, Easter, 1474, for the conversion of the Jews. The author has appended a short primer of Hebrew, giving the Hebrew alphabet, instruction in the Hebrew consonants and vowels, and on the manner and pronunciation of Hebrew. This grammar contains numerous passages, besides the alphabet, in Hebrew character, which are interesting as early specimens of Hebrew printing. The Hebrew characters are not printed by means of movable type but from a wood block.

Only two copies in U.S.A. (according to Census), New York Public Library and Wattlington Library, Hartford.

PHONETIC SPELLING.

2086 **MEIGRET** (Louis), Lyonnois. Traité touchant le commun vsage de l'escriture Françoise, faict par Loys Meigret, Lyonnois: auquel est debattu des faultes et abus en la vraye et ancienne puissance des letres.

Printed in Italic Letter.

Second Edition (as rare as the first).

Small 8vo, bound by Trautz-Bauzonnet in full red levant morocco, gilt lines on sides, gilt panel back, inside dentelles, g. e.

Paris, De l'Imprimerie de Jeanne de Marnef, vefue de feu Denys Ianot, 1545.

(SEE ILLUSTRATION, OVERLEAF). **£35**

From the Yemeniz library.

It was written to establish a new system of phonetic spelling in French according to the pronunciation as he believed. He was to make amusing use of it in his *Tretté de la Grammère Francoès*. This edition contains a reprint of the works of Dolet on the *Manière de bien Traduire*, on Punctuation, and on the *Accents de la langue Françoise*.

"A difficulty which presented itself at the outset to the champions of their native language was the lawless condition of its orthography. *Pour ce que la matière pend encore au clou ung chascun estime son orthographie estre la plus seure*, says Olivetan. But it was not only that different persons followed different systems, the majority had no system at all and would spell the same word in two or three different fashions in the course of a few pages. Thus above all things there was need of uniformity. But there were two diametrically opposite theories as to how this was to be attained. The conservative school was for developing the theory of etymological spelling which had been more or less in favour during the fifteenth century. Opposed to them were the radical reformers who advocated phonetic spelling. Sylvius expressed views in this direction, but the first person to construct a regular system of phonetic spelling was Louis Meigret, a native of Lyons, who in 1542 published his *Traité touchant le commun usage de l'escriture françoise*. He put his system into practice in a translation of Lucian (1548) and in a grammar which he entitled *Le tretté de la grammere francoeze, fet par Louis Meigret Lionnes* (1550). Unfortunately it is difficult to construct a system of phonetic spelling which will satisfy

(Continued over)

Traite touchãt

LE COMMVN VSAGE DE L'ESCRITVRE FRANCOISE, FAICT PAR Loys Meigret, Lyonnois: *auquel est debattu des faultes, & abus en la vraye, & ancienne puissance des letres.*

Auecq priuilege de la court.

1 5 4 5.

A PARIS.

De l'Imprimerie de Ieanne de Marnef, vefue de feu Denys Ianot, demourant en la rue neufue noſtre Dame, à l'enſeigne ſainct Iean Baptiſte.

Title-page from
LOUIS MEIGRET. TRAITE TOUCHANT LE COMMUN USAGE DE L'ESCRITURE FRANCOISE.
Printed in special phonetic type.
Paris, Jeanne de Marnef, 1545.
(See Item No. 2086).

Curiosities of Printing: Phonetic Spelling: Megret (Louis)—*continued.*

everybody, especially in an age when there is no fixed standard of pronunciation. Meigret's treatise soon elicited some friendly criticisms from his disciple and admirer, Jacques Péletier, who after a short controversial warfare produced a rival system under the title of *Dialogue de l'Ortografe e Prononciacion francoese departi an deus* nately it is difficult to construct a system of phonetic spelling which will satisfy *lieures* (1550)." Tilley (*The Literature of the French Renaissance*).

2087 **MEIGRET** (Louis), Lyonnois. Le Tretté de la Grammere Francoeze, fet par Meigret Lionoes.

FIRST EDITION. 4to, bound by Trautz-Bauzonnet in full crimson levant morocco, inside dentelles, g. e.

Paris, Chrestien Wechel, 1550.

(SEE ILLUSTRATIONS, OVERLEAF). **£75**

Printed in the new way which Meigret had suggested in 1542 in his "*Traité touchant le commun usage de l'Escriture françoise.*" One chapter deals with the accents or tones of the syllables, with musical notation. This proposed reform caused a discussion to which two other tracts, in the same volume, bear witness. The first is *La Reponse de Louis Meigret a l'Apologie de Jaqes Pelletier*, Paris, Wechel, 1550. Pelletier had approved the idea of Meigret to write according to pronunciation, but this they could not arrange to do, one speaking with a Lyons accent, and the other with the accent of Le Mans.

The title of the second tract is *Reponse de Louis Meigret à la Dezesperée replique de Glaomalis de Vezelet, transformé en Gyllaome des Aotels. Paris, Wechel*, 1551.

Guillaume des Autels defended the traditional spelling, affirming that the new spelling was impracticable owing to its various ways of pronunciation.

2088 **PELETIER** (Jacques), du Mans. Dialogue de l'Ortografe e Prononciation Françoese departi an deus livres par Jacques Peletier du Mans.

Printed in special Phonetic Type.

FIRST EDITION. Small 8vo, bound by Thompson in full red morocco, inside dentelles, g. e.

(SEE ILLUSTRATION, OPPOSITE PAGE 414). **£36**

The Lignerolles copy.

First edition. exceedingly rare.

"This work is printed in the eccentric spelling proposed by the author. This attempt caused a quarrel between him and Louis Meigret, who suggested another method of phonetic transcription. In his dialogues the following converse :—Jean Martin, Théodore de Béza, Denys Sauvage, and himself, each one arguing for or against this proposed reform."

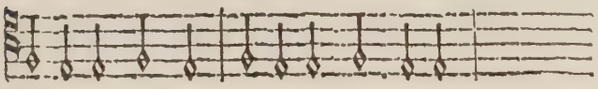
"The first person to construct a regular system of phonetic spelling was Louis Meigret, a native of Lyons, who in 1542 published his *Traité touchant le commun usage de l'escriture françoise.* He put his system into practice in a translation of Lucian (1548) and in a grammar which he entitled *Le tretté de la grammere françoeze fet par Louis Meigret Lionnes* (1550). Unfortunately it is difficult to construct a system of phonetic spelling which will satisfy everybody, especially in an age when there is no fixed standard of pronunciation. Meigret's treatise soon elicited some friendly criticisms from his disciple and admirer, Jacques Peletier, who after a short controversial warfare produced a rival system under the title of *Dialogue de l'Ortografe e Prononciacion françoese departi an deus lieures* (1550). (Tilley. *The Literature of the French Renaissance*).

Le tretté de la GRAMMERE FRANCOEZE, fet par Louis Meigret Lionoes.

A PARIS,
Chés Chreſtien Wechel, à la rue ſainct Iean de Beauuais, à l'enſeigne du Cheual volant.
M.D.L.

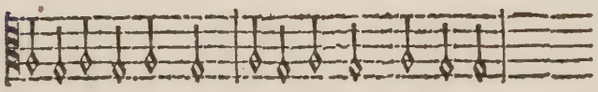
Title-page from
LOUIS MEIGRET. LE TRETTE DE LA GRAMMERE FRANCOEZE.
Printed in special phonetic type.
Paris, Christian Wechel, 1550.
(See Item No. 2087).

la regle des cinq monosyllabes: laquell' assiet le ton agu sur la prmier' e penultime syllabe:come,



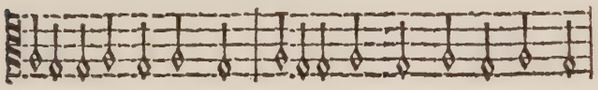
Il n'et pas fort bon, il n'et pas mon frere.

Toute'foes e qantes donq qe qelqe polissylla-b'ou dissyllabe suyura vn nombre de monosyllabes, voyez si sa premier'et de ton bas: e recherchez leur' tons (affin qe je ne le repete plus) selon leur nombre, en y comprenant cete premiere syllabe: sans oublier le deuoer des soupirs, e pozes: come je le vous ey ja dit. Si donqes vn sizieme monosyllabe s'y ajoint, allors le premier, tiers, e cinquieme, seront eleuez: come,



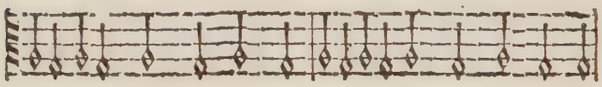
Il a u tous se' biens, il a vu tous se' freres.

E si vn settieme s'y ajoint, allors nous accentúerons les cinq premiers selon le regle de leur nõbre: e les deus subseqẽs, par celle du leur: come,



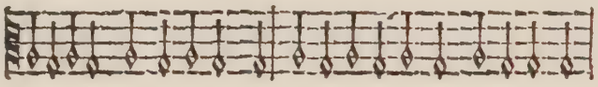
Or a il u tous se' biens, e a ja vu tous se' compaÿons.

E si vn huytieme s'y rencontre, nous egallerons les eleuez ao' baz tons alternatiuement, en commençant par eus: com' en ceus de sis monosyllabes: come,



Il a ja qis d'eur prou de biẽs: e si a a soe prou de viÿes.

E si vn neuuieme s'y joint, ce sera d'un bas ton, e sans immuer rien de la regle precedente: come,



or a il qis de soe pu de biẽs, or a il qis de soe pu deviÿes.

Finablement si vn dizieme s'y rentontre, nous en ferons come des aotres nombres pers: e si vn onzieme, il sera de bas ton, aueq la penultime: e einsi subseqemment de tous aotres nombres pers, e impers, selon le' regles de huyt, e de neuf: dont je me deporte de' exemples pour euiter prolixité. Or nou' faot il excepter de toutes ces regles le' monosyllabes qi d'une mẽm' espece s'entresuyuet sans aocun entreiet d'aotre: car allors ils sont tous de ton bas, e remis, de qelqe nombre qe soet leur seqelle, ny ne s'y rencõtrera ton agu, juqes a ce q'il se rencõtre qelqe suyte d'aotre espece: si toutefoes ell' et d'un seul monosyllabe, le penultime sera agu: si deus, le premier et agu: come,

Louis Meigret. Le Trette de la Grammere Francoeze.
Printed in special phonetic type.
Paris, Christian Wechel, 1550.
(See Item No. 2087).

Curiosities of Printing: Phonetic Spelling—*continued.*

2089 **PELETIER** (Jacques), du Mans. Euvres Poetiques de Jaques Peletier Du Mans, intituléz Louanges. Avec quelques autres Ecriz du Meme auteur, ancores non publiéz.

Printed in Italic Letter in special Phonetic type.

4to, bound by Trautz-Bauzonnet in full blue morocco, gilt fleurons on sides, inside dentelles, g. e.

Paris, Robert Coulombel, 1581.

(SEE ILLUSTRATION, OPPOSITE PAGE 416). **£42**

Very fine large copy of this rare book.

"Jacques Peletier had more natural capacity for poetry than either Scève or Heroet, and had he not been so many other things besides a poet—a physician, mathematician, a spelling-reformer—regarding, as he tells us, poetry merely as a relaxation from more serious pursuits, he might perhaps have anticipated Ronsard and Du Bellay. Born at Le Mans in 1517, he was sent, at the age of five, to the College of Navarre at Paris, of which his elder brother was Principal, and here he seems to have remained, except for a short interval which he spent in a lawyer's office, for fifteen years or more. He was a receptive and enthusiastic student. It was during his residence at Paris that he was introduced by his fellow-townsman, Nicolas Denisot, to Margaret of Navarre, and became attached to her circle. It was probably in the year 1540 that he became secretary to René du Bellay, the horticultural bishop of Le Mans, with whom he resided till his death in 1546. His duties left him plenty of leisure, and in 1544 (apparently) he took the degree of Doctor of Medicine at Montpellier. He complained of the general neglect by French writers of their own language, declares that it is a mistake to write only in a foreign language in which it is impossible to equal your models, and points out that this was not the practice of the great Italian writers who were men of learning." (Tilley, *The Literature of the French Renaissance*).

Dialogue
De l'Ortografe e Prononciation Fran-
çoese, departì an deus liures par
Iacques Peletier du Mans.

MOINS E MEILHEVR.

A Poitiers,
Par Ian e Enguilbert de Marnef,
a l'anseigne du Pelican.

Auec priuilege du Roe.

1550

Title-page from
JACQUES PELETIER DU MANS. DIALOGUE DE L'ORTOGRAFE ET PRONONCIATION FRANCOESE.
Printed in special phonetic type.
Poitiers, 1550.
(See Item No. 2088).

Curiosities of Printing: Phonetic Spelling—*continued.*

PRINTED IN RAMBAUD'S PHONETIC TYPE.

2090 **RAMBAUD** (Honorat), Maitre d'Ecole à Marseilles. La déclaration des Abus que l'on commet en escrivant et le moyen de les éviter, et representer nayvement les paroles: ce que jamais homme n'a fait.

8vo, full blue morocco, richly gilt borders on sides, inside dentelles, g. e.

Lyons, Jean de Tournes, 1578.

(SEE ILLUSTRATIONS, OPPOSITE PAGES 418 AND 420). **£42**

Printed in a special phonetic type invented by Honorat Rambaud and first used by Jean de Tournes.

PROOF CORRECTIONS OF THE XVth CENTURY.

WITH CONTEMPORARY PRINTER'S PROOF CORRECTIONS.

2091 **STELLA CLERICORUM.**

Black Letter, 36 long lines to a full page. Initial spaces. Initial letters, paragraph-marks, and initial-strokes supplied in red.

4to, boards.

Deventer, Richardus Pafraet, 27th November, 1494.

(SEE ILLUSTRATION, PLATE XVIII). **£85**

Hain 15079. Proctor 9004. Campbell 1610.

AN EXTRAORDINARILY INTERESTING COPY CORRECTED BY THE PRINTER FOR A NEW EDITION, SHOWING THE PRINTERS' PROOF CORRECTIONS IN USE IN HOLLAND IN THE 15TH CENTURY.

No copy in U.S.A. (according to Census).

SCRIPT TYPE.

2092 **DANFRIT** (Philippe). Declaration de l'usage du Graphometre, par la pratique duquel l'on peut mesurer toutes distances des choses de remarque qui se pourront voir et discerner du lieu où il sera posé, et pour arpenter terre, bois, prez, et faire plans de villes et forteresses, cartes géographiques, et generalement toutes mesures visibles, et sans reigle d'arithmetique. Inventé nouvellement et mis en lumière par Philippe Danfrit. A la fin de ceste Declaration est adjousté par le dict Danfrit un traicté de l'usage du Trigometre qui est un autre instrument ayant presque pareil usage, aussi sans reigle d'arithmetique.

With numerous fine engravings of the graphometer.

Printed in "caractères de civilité" (script type).

8vo, bound by Duru in full levant morocco, gilt lines on sides, full gilt back, inside dentelles, g. e.

Paris, published by the Author, Danfrit, 1597. **£10 10s**

EUVRES

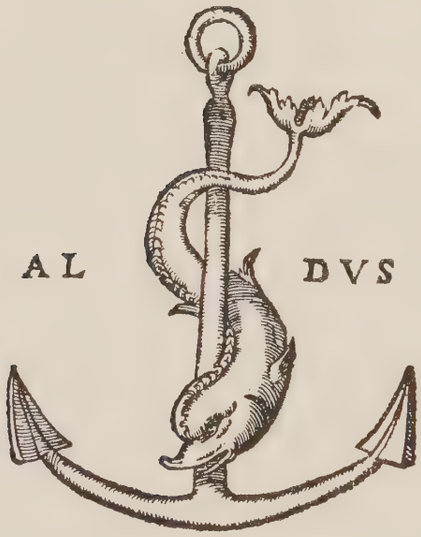
POETIQVES DE

IAQVES PELETIER DV MANS,

Intituléz Louanges.

Aveq quelques autres Ecriz du méme Auteur, ancores non publiéz.

Le contenu et an la Page suivante.



A PARIS,

Chez Robert Coulombel, rue S. Ian de Latran, à l'Anseigne d'Alde.

1581.

Aueq Privilege du Roe.

Title-page from
JACQUES PELETIER DU MANS. EUVRES POETIQUES.
Printed in special phonetic type.
Paris, 1581.
(See Item No. 2089).

Curiosities of Printing: Script Type—*continued.*

2093 **TRISSINO** (G. G.). La Sophonisba.

Printed in a curious script type in which the Greek Omega is used instead of the Italian O.

8vo, calf, g. e. Vicenza, Tolomeo Janiculo, 1529. **£4 4s**

SIGNATURES.

2094 **IMITATIO CHRISTI.** De imitatione Christi.—Tractatulus Joh. Gerson de Meditatione cordis.

Black Letter, 22 lines and head-line to a full page. Initial spaces. Initials, initial-strokes and underlines painted by a contemporary hand in red.

8vo, original binding of stamped vellum.

(Ulm, Johann Zainer), 1487. **£35**

Hain *9091. Puyol, p. 405. Fromm 4. British Museum Catalaogue, Vol. II, p. 530. ("Zainer at this time printed eight octavo pages at a single pull of the press.")

THIS BOOK HAS THE SIGNATURE-LETTERS FREAKISHLY PRINTED IN THE CENTRE OF THE HEAD-LINES.

A fine copy. From the Monastery of Friars Minor at Fribourg, with the note of ownership on title.

Only two copies in U.S.A. (according to Census).

WOODCUT BLOCKS.

2095 **WOODCUT BLOCK** representing a Saint dressed in mediaeval costume, with a halo.

$2\frac{3}{4}$ by 2 inches.

Early 17th Century **£4 4s**

This block is very finely and beautifully engraved, it is probably German, and might date from the end of the 16th or the beginning of the seventeenth century. The condition is so perfect that a modern printer might still make excellent use of its decorative and artistic value as an original and interesting book illustration.

ALPHABET,

nouuellement corrigé, augmenté, & enrichi de lettres. Moyennant lequel chacun pourra nayuement repreſenter les paroles: ce que iamais homme n'a faict, à cauſe qu'auions ſi peu de lettres, qu'eſtions contraints abuſer d'icelles, & par conſequent mal eſcrire, & mettre en peine ceux qui enſeignent, & ceux qui veulent apprendre.

Qu'il faut bien vſer des graces qu'il a pleu à Dieu nous donner, & qu'il nous en demandera compte. CHAP. I.

Le mõde eſt vne vigne, en laquelle faut trauailler, & non pas demeurer oiſif.

PAR la parabole de l'euangile pouuons entendre, que ce monde eſt vne vigne, en laquelle Dieu nous a mis

Opening Pages from
RAMBAUD'S LA DECLARATION DES ABUS QUE L'ON COMMET EN ESCRIVANT.
Lyons, 1578.
(*Printed in a special phonetic type invented by Rambaud and first used by Jean de Tournes*).
(See Item No. 2090).

Curiosities of Printing: Woodcut Blocks—*continued.*

ORIGINAL WOODCUT BLOCKS OF THE FAMOUS GAME OF TAROTS.

2096 **A BLOCK OF SIX CARDS OF TAROTS;** "Le Bateleur," "La Force," "Le Charior," "Le Fol," "Le Chevalier de Deniers," "Le Chevalier d'Espée."

Each card 5 by 2½ inches.

Marseilles XVIIIth Century.

(SEE ILLUSTRATION, OPPOSITE PAGE 422). **£15 15s**

The Game of Tarots is a combination of the old Italian children's game of Naibi with the ordinary game of cards. According to Cicognara the invention of this game is not earlier than the beginning of the 15th century. It was a game of 78 cards divided into series of trumps and numeral cards. The six herewith mentioned belonged to the first series. There are two especially different kinds of Tarots, the Italian and the French, the Italian being, of course, much older than the latter. The different towns which produced these games in both countries, had also their little variances.

Marseilles was one of the first towns in France to produce Tarots, and like in this particular case you often notice a strong Italian influence. Judging from some reproductions of Tarots to be found in Mr. Henri-Réné d'Allemagne's work "Les Cartes à jouer," these particular blocks might be attributed to one Joseph Fautrier who lived in Marseilles between the years 1753 and 1793. At first one might think them to be early 16th or late 17th century productions. there is so little difference in their costumes and expressions, but the great exactitude of the lines and especially the difference to be found in the design of the coin which usually accompanies the "Chevalier de Deniers" proves them to be a later date. On the card "Le Charrior" are to be found the initials A.L., those most likely of the engraver. These woodcut blocks are now very rare, and very few collectors can boast of a complete series of the original woodcut blocks of the Game of Tarots.

WOODCUT DIAGRAMS.

2097 **ARCHIMEDES.** Tetragonismus id est circuli quadratura per Campanum, Archimedem Syracusanum atque Boetium mathematicae perspicacissimos adinventa.

Roman Letter, 32 leaves. With large and very interesting woodcut on title-page, many geometrical diagrams, two printer's devices and pretty initials.

4to, modern green morocco, gilt fillet, inside dentelles, g. e.

Venice, Giovanni Battista Sessa, 1503. **£15 15s**

Rare First Edition of an early mathematical book.

Duc de Rivoli, p. 239-40. Brunet I, 1522. Riccardi, c. 40 and 220. Essling III, p. 66.

LA DECLARATION DES ABVS QVE LON COMMET EN ESCRIVANT,

Et le moyen de les euiter, & repreſenter nayuement les paroles : ce que iamais homme n'a faict.

Par Honorat Rambaud Maeſtre d'Eſcole à Marſeille.

A LYON,
PAR IEAN DE TOVRNES
IMPRIMEVR DV ROY.

M. D. LXXVIII.

Auec Priuilege pour dix ans.

Title-page from
RAMBAUD'S WORK ON PHONETICS.
Lyons, 1578.
(See Item No. 2090.)

SUPPLEMENT.

2098 **A COLLECTION** of 13 Dutch apprentice printers' "Masterpieces," comprising the following:—

1. Mengeldichten. Middelburg, printed by J. H. Brands, 1780. Leather, tooled and gilt.
2. Zangverlustigen. Middelburg, printed by J. Koene, 1782. Calf.
3. Lof en Nuttigheid der Drukkonst. Middelburg, printed by L. Moens, 1770. Red morocco, tooled and gilt.
4. Mengelpoëzy. Middelburg, printed by H. Snel, 1780. Leather, tooled and gilt.
5. Stichtelyke Liederen. N.P., Printed by I. de Winter, 1764. Red morocco, tooled and gilt.
6. Stigtelyke Mengelpoëzy. Middelburg, printed by B. van Dalen, 1774. Red morocco, tooled and gilt.
7. Eenige Zinnebeelden. Middelburg, Printed by C. Jongkindt, Jr., 1798. Calf, gilt.
8. Verhalen en Anecdoten. Middelburg, printed by L. E. Altorffer, 1806. Red morocco, gilt.
9. Aanmerkingen op Verscheide Voorwerpen. Middelburg, printed by A. P. de Winter, 1796. Calf, tooled and gilt.
10. Zedelijke Bedenkingen en Spreuken. Middelburg, printed by H. A. Abrahams, 1806. Paper boards.
11. Mengelpoëzij. N.P., printed by L. E. Altorffer, N.D. Red morocco, gilt.
12. Geloofwaardige Bewijzen dat de Boekdrukkunst te Haarlem is uitgevonden. Middelburg, printed by H. A. Abrahams, 1806. Calf, gilt.
13. Mengelpoëzy. N.P., printed by A. P. de Winter, N.D. Paper boards.

£63

The sizes of these little volumes range from 1½ x 2 inches to 5½ x 3½ inches.

It was on the strength of their first printed work that the Dutch apprentices graduated as "master-printers."

Reproductions from the Original Woodcut Blocks of an 18th Century Game of Tarots. Marseilles, circa 1770.
(See Item No. 2096).

Supplement—*continued.*

2099 **ALPHABETO** y varios Sylabarios en Castellano para uso del Serenisimo Señor Infante Don Fernando.

(In French and Spanish). Printed in red and black.

Oblong 8vo, preserved in mottled calf binding.

Madrid, Viuda de Ibarra, 1788. **£12 12s**

This interesting book of type specimens from the Ibarra press was specially produced for the use of the Infante Ferdinand (afterwards King Ferdinand VII.), and contains not only the alphabet, and syllables composed of each consonant in conjunction with all the vowels, to assist the young prince in his studies in spelling, but contains moral precepts, in French and Spanish, which were considered invaluable to the spiritual welfare of a little boy of the period!

The specimens are, for the most part, in large roman type, but there are also some italics. Some of the texts are printed in red.

2100 **LIBRO** de las Ordinaciones de la Cofadria del Officio de los Libreros fundada en la Inglesia del Señor Santiago de la pressente Ciudad de Zaragoça, so invocacio y patrocinio del Bien a venturado y Gloriosso Doctor de la Iglesia San Geronimo. Año MDLXXIII.

Seventeenth century Spanish manuscript on 28 leaves of vellum, with two coloured woodcuts mounted on vellum.

Bound in small 4to, contemporary binding of gilt morocco on wooden boards, g.e. Saragossa, 1679. **£105**

This interesting manuscript contains the text of the Ordinances of the "Brotherhood of Booksellers" founded in the Church of Santiago, Saragossa, under the patronage of St. Jerome. Twenty-four leaves of the book are written in large red and black Gothic script, and the remaining leaves are in ordinary manuscript, the ordinances as transcribed from the original register being certified correct, and signed, by Francisco Antonio Español, the chief public notary of the city of Saragossa.

The Brotherhood or Guild, founded in 1573, was for the purpose of preventing fraud in the book trade in Saragossa, and membership was only possible after certain examinations had been satisfactorily passed; although the sons of deceased "Brothers" might acquire an hereditary membership on payment of a subscription, without further examination.

Like many another "Brotherhood" connected with the laity, it was subject to certain ecclesiastical rules, in addition to the civil law. The Booksellers of Saragossa, being under the spiritual protection of St. Jerome, were required to foregather in the church for the purpose of holding services dedicated to the Saint, at stated periods. These were special services on the eve of the Saint's day and on the day itself (29th September); and on the occasion of his *fiesta*, nominations were made to the brotherhood and to its various offices. Funds were also apportioned, as to dues payable to the King's coffers, the local treasury and the expenses

Supplement: Libro de las Ordinaciones—*continued.*

of the brotherhood. The Feast of St. Jerome was also the time when the majordomo, who handled the funds, was expected to render the annual accounts of the brotherhood. Fines were imposed on those who did not attend the services, and as these were fairly numerous throughout the year, this penalty probably proved a considerable source of revenue!

The ordinances specify, in great detail, all the rules that were to be observed in connection with the services, the routine of apprentices, the payments, inspection of work, legal points in connection with the trade, and points of etiquette and procedure relating to the brotherhood itself.

The chapters of this manuscript can be summarized as follows: On the establishment of this brotherhood; on the ceremony at Vespers on the Eve of St. Jerome's day; how St. Jerome's day should be observed; how his feast should be celebrated; the Requiem Mass; on apportioning tithes and electing officials; when accounts should be rendered; how a report should be given on past accounts; how Mass should be said every month; on the Notary; that nobody who has not been examined may set up a shop or work secretly or openly in Saragossa; on the candidates' qualifications; on the examinations to be passed by the candidate who desires to become a "master bookseller"; that the candidate should do such binding as the Majordomo should set him to do; on the candidate's duty on the day of his examination; on the employees; on defective or stolen books; on books that might be regarded as stolen or "suspicious"; apprentices; on the penalty incurred by whoever entices officials away from another master; on the inspectors; on the masters' children; on the deceased "brothers" or members of the Guild; on books without headlines; on the silence to be observed in session whilst another was speaking; that "masters" might not start an establishment without first being presented to the *Jurados* or magistrates of Saragossa, by the inspectors; on the expenses connected with the establishment of this Guild; on the "brothers" who drafted these ordinances, and their validity; the ordinances issued in 1600; the fees payable at examinations; on dealings with foreign merchants. There are also later ordinances given in 1679, which decree that nobody who had not been examined should be permitted to sell books or bind them. No master bookseller was allowed to sell books in the streets, either in person or by proxy; and the sons of master booksellers were set special examinations, as were those who married the daughters of masters.

Great care was taken to avoid the inclusion of stolen property or defective copies. The bookseller was expected to provide any missing page in a copy of any incomplete book sold, or to refund the money to his customer; otherwise he was fined "a pound of wax or its equivalent" for use at Mass during the Guild's service. As for stolen or "suspected" goods, any purchase of such by authorized or prospective booksellers, was strictly forbidden, under penalty of a fine of fifty *sueldos* (pence). Further, any books purchased from foreign dealers were to be submitted to the inspectors of the Guild for collation, and such books were not to be re-sold in the city of Saragossa until they had been pronounced perfect by the inspectors, under penalty of a fine of sixty *sueldos* for each defective book. In those days of leisure, it was also possible to decree that booksellers and binders were obliged to "remedy any defect"—only technical defects, let us hope!—"that might be found in their own or other dealers' books offered for sale."

INDEX

Adams (E. L.) Joseph Conrad, 1925...1717
Adler (E. N.) Cat. of Hebrew MSS., 1921 1325
Advielle (V.) La Bibliothèque de Napoléon à Sainte Hélène, 1894 959
(Aeschylus) Aeschylus. Tragoediae, 1580 ..... 2011, 2012
[Aesop.] Fabulae, 1768 1681
——— 1778 1682
Affo (I.) Saggio di Memorie su la Tipografia Parmense del Secolo XV, 1791 262
Affo (I.) . . Tipografia Parmense, 1791 ... 1697
Africa (South), Bibliography of, 1910 ... 1120
Aguiles Monteverde (E.) Metodo para . . leer y escribir, 1885 1518
Aguilo y Fuster (P.) Apuntes bibliograficos acerca de cuatro Incunables desconocidos, 1888 489
Alba (Duke of). Cat. of Miniatures, 1924, 490; Biblia, 1920 1336
Albareda (A. A.) Bibliografia dels monjos de Monserrat. (segle XVI), 1928 ... 938
——— La Imprenta de Montserrat (segles XV-XVI), 1919 216
Albertini (F.) Il Memoriale, 1919 ... 1922
Albumasar. Introductorium in Astronomiam, 1489 2032
Alcinous. Disciplinarum Platonis. . . 1472 1987
Alcobaça Index of Codices in Library at., 1775 1327
Aldenham Library. Catalogue, 1888 ... 1570
Aldine Press. (See pages 268—281.)
Aldini (J.) Essai . . sur le galvanisme, 1804 1927
Aldus Manutius. Thesaurus Cornucopiae, 1496 1624
Aldus (Manutius Paulli F.) De Quaesitis per Epistolam, 1576 1672
Aldus, the Younger. (See page 281).
Alexandrinus. Codex, 1816-21 1353
Alfonso X (King of Castile). Tabulae astronomicae . . 1483 2028
Algonquin languages, Bibliography of, 1891 1019
Allen (H.) Bride of Huitzil, 1922 ... 1709
Allende Salazar (A.) Bibliotheca del Bascofilo, 1887 494
Alliaco (P. de) Concordantia astronomiae, 1490 2033
Almack (E.) Bibliography of the King's Book, 1896 495
——— (Eikon Basilike, 1903) 1788
Almeloveen (Th. J.) Bibliotheca promissa et latens . . 1688 1080
Alvera Delyras (A.) Arte . . . de escribir, 1847 1513
——— (L. L.) Compendio de Paleografia . . . 1887 1514
Amantium Irae. Letters to Two Friends, 1864-67, 1914 1812
American Institute of Graphic Arts. The Fifty Books of, 1925, 1925 498
[American Languages.] Sp. bibliography of, 1892 1187
American Poetry, Cat. of Hain's collection of, 1886 1127
American text-books on Arithmetic, 1899... 513
Ames (A.) May-Flower and her Log, 1620-1, 1901 1710
——— (J.) Index to Dibdin's Typographical Antiquities, 1899 696
Amira (K. von). Bruchstücke der grossen Bilderhandschrift von W. Willehalm, 1921 1328
Amzalak (M. B.) (Orobio de Castro's MS.) 1925 982
Anacreon. Carmina Convivalia . . . 1920 2041
——— . . Commentario . . et Bibliotheca 1784 1698
Ancona (Paolo d'). Miniature Italienne . . 1925 1329
Ancot (J.) Notes de Bibliographie Liturgique Bretonne, 1907 503
Andrade (D. J. M.) Catalogue de la Bibliothèque, 1869 500
Andrade de Figueiredo (M. de) . . Ler, escrever e contar, 1722 1515
Andrews (L. V. L.) Sextodecimos et infra . . . 1899 1222
——— Bibliopegy in U.S.A. . . 1902, 1223
——— . . Binder of Angling books, 1906... 1224

Andrews (W. L.) Jean Grolier . . Life and Library, 1892 1254
——— Roger Payne and his Art, 1892 ... 1298
Anduaga y Carimberti (J. de) . . arte de escribir . . 1805 1516
Angling Books. (See No. 1224). 1875-1914 1571
Annaes de Imprensa Periodica Brazileira. (1808-1908), 1908 567
Anselmo (A.) Bibliografia das Bibliografias Portuguesas, 1923 504
——— Bibliografia das obras impressas em Portugal no seculo XVI, 1926 ... 505
[Anthony (St.)] Exposiçao Antoniana, 1895 1078
[Antiphonale] Bibliographical essay on 1215
Antolin (G.) Encuadernacion . . en España 1922 1225
Antonelli (D. G.) Ricerche bibliographiche sulle edizioni Ferraresi del secolo XV, 1830 733
Antoninus (St.) Chronicon, 1484 ... 1990
Antonio (Fr. J.) . . languine Scriptorum Bibliotheca pro supplemento Wadingianae, incrementoque novae Franciscanae Bibliothecae . . 1728 506
——— (Nicolas) Bibliotheca Hispanorum . . 1672 507
——— (1) Bibliotheca Hispana nova. (2) Bibliotheca Hispana vetus, 1783 & 1788 508
[Apocrypha, Poems from], 1904 ... 1676
Apôtre Bibliographe. Bibliographie Clerico-Galante, 1879 510
——— La bibliographie jaune, 1880 509
Appianus . . Romanarum Historiarum, 1551 1904
——— Historia Romana, 1477 2026
Appollonius Rhodius. Argonautica, 1521 1657
Aranha (B.) A imprensa em Portugal nos seculos XV e XVI, 1898 284
Araujo (A. de) Arte de Escriver . . 1794 1519
Arber (E.) Stationers' Registers, 1875, 1914 1571
Archimedes. Tetragonismus id est circuli quadratura . . 1503 2097
Archivo Bibliographico. Vol. I (all issued) 1877 511
Arco (A. del) La imprenta en Tarragona, 1916 332
Aretino (M. P.) . . Ragionamenti, 1660 ..... 1836 & 1837
Aristophanes. Comœdiae, 1498 1628
Armando (V.) . . Amatori di Ex-Libris, c. 1890 1226
Arnobius. . . Disputationes adversus Gentes . . 1582 2013
Arnold (W. H.) Ventures in Book-Collecting, 1923 ..... 514-514a
Arnold (Sir T. W.) . . Persian Painting, 1924; Miniatures in Hilali's . . 1330; Poem, 1926 1331
Nizami MS., 1926 1447
Arundel MSS., Brit. Mus. Cat. of, 1834 1349
Ashbee (C. R.) . . Endeavour towards teaching of Ruskin and Morris . . 1901 1902
Ashbee (H. S.) An Iconography of Don Quixote, 1895 641
Ascensius Press. (See pages 281-2).
Ashdene Press. (See pages 282-3).
Ashley (F. W.) Cat. of Thacher collection of Incunabula, 1915 1139
Asola (Andrea d'). (See pages 276-280).
Assaic de Bibliografia Barcelonina, 1920... 515
Assay Office Birmingham, Catalogue of the Library, 1914 630
Assche (Josse Bade d'). (See Ascensius Press).
Asselineau (Charles). Catalogue de la Bibliothèque Romantique, 1875 ... 516
Assensio y Mejorada (F.) Geometria . . . 1780 1520
Asso (I. de) De Libris quibusdam Hispanorum rarioribus disquisitio, 1794 517
Ataide e Melo (A. F.) O papel como elemento de identificaçâo, 1926 449
Athenaeus. Opera, 1514 1643
Audiat (L.) Essai sur l'origine de l'imprimerie en Saintonge et en Aunis, 1879 9-10
Audifredi (J. B.) Specimen historico-criticum editionum Italicarum Saeculi XV, 1794 518
Audin (M.) Impressions de Louis Perrin et quelques livres lyonnais du seizième siècle, 1923 194
——— L'Imprimeur du Roi, 1925 ... 11
——— L'Imprimeur de la Ville, 1925 ... 12
——— Les caractères de Labeur . . 1926 438
Augurellus (J. Aurelius). Poema Latina, 1505 1639

Augustinus (St. A.) De Civitate Dei, 1475 1954
1470 2054
Epistolae, 1471 1999
Aulus Gellius. Noctium Atticarum, 1515 1657
Aumale (Duc d'). (See Philobiblon Society) 1854 1015
Autographic Mirror, The. 1866 1332
Avalum Press. (See page 283).
Avendano (J. de). Lectura y Escritura, 1877 1521
Ayres de Campos (J. C.) Indice . . dos Pergaminhos . . no archivo . . de Coimbra, 1875 1371
Aznar de Polanco (J. C.) . . escribir por preceptos geometricos . . 1719 ... 1522
Bachelin (A.) . . Livre d'Heures du Prieuré de St. Lo, 1869 1333
Bacon (F.) Essays, 1920 1708
Baer (L.) . . Buchumschläge des XV und XVI Jahrhunderts, 1923 1228
Baer & Hermann. Schriften und Druckproben . . 1860 415
Baillie (J.) Epilogue . . at Strawberry Hill, 1800 2045
——— Elegy on . . Caroline Campbell . . c. 1800 2046
——— Royal Academy, 1804 2047
Baker (G. P.) (David Garrick's Correspondence, 1907) 1725
——— (W. S.) Bibliotheca Washingtoniana, 1889 1195
Balbus de Janua (J.) Catholicon, 1460 1950
Baldensperger (F.) Bibliographie critique de Goethe en France, 1907 763
Baldwin (E. G.) Catalogue of books, pamphlets, Manuscripts belonging to the Huguenot Society of America, 1890 519
Barbarus (F.) De re Uxoria . . 1514... 1673
Barbier (A. A.) Dissertation sur soixante traductions françaises de l'Imitation de J.-C., 1812 822
[Barbou Classics.] Collection of, 1753-86 1682
Barbou Press. (See pages 283-5).
Barcelona, Academia de. Apuntes Paléograficos . . por los Profesores de, 1880 1517
——— Musical Bibliography of, 1908-9 ... 993
Barrantes (V.) Catalogo de los libros, . . que tratan de Extremadura, 1865, 726
——— Indice de la Biblioteca Extremeña, 1881 727
Barret (Eliza). History of Oliver and Arthur, 1903 1735
Barrie (J. M.) George Meredith, 1909, 1924 1711
Barringer (G. A.) Bibliothèque Nationale. Département des Imprimés. Catalogue de l'Histoire de l'Amérique, 1903-11 499
Bartlett (H. C.) Shakespeare. Early editions . . 1922 1103
——— (J. R.) Bibliography of Rhode Island, 1864 1052
——— Bibliotheca Americana. (Carter Brown Library), 1875-1882 522
Barwick (G. F.) Book bound for Mary Queen of Scots, 1901 1229
Basan (F.) Dictionnaire des Graveurs . . 1789 1572
Baskerville Press. (See pages 286-7).
Baskett Press. (See page 287).
[Basque Provinces.] Pastorales Basques, 1903 1420
Bates (A. C.) Check List of Connecticut Almanacs, 1709-1850, 1914 665
Battle (J. B.) Los Goigs a Catalunya. Breus consideracions sobre son origen . . 1924 523
——— Los Goigs a Catalunya en lo Sigle XVII, 1925 524
Baudius (D.) Amores, 1638 1838
Baudrier (J.) Acquisition en 1582 d'un matériel d'imprimerie à Lyon, par Hugolino Martelli . . (1581-83), 1909 191
——— Armorial des Bibliophiles . . 1907 1025
——— Bibliographie Lyonnaise, 1895-1921 190
Bauer (F.) Das Giessinstrument des Schriftgiessers, 1922 18
Baumeister (E.) Formschnitte des fünfzehnten Jahrhunderts in den Sammlungen des Fürstlichen Hauses Oettingen-Wallerstein zu Maihingen, vol. 1, 1913 ..... (40), 797
——— ——— Vol. 2, 1920 ..... (52) 797
——— Formschnitte des XV Jahrhunderts in der Universitätsbibliothek zu München, 1920 ..... (51) 797
Bausman (L. M.) Bibliography of Lancaster County, Pennsylvania, (1745-1912), 1916 844

Bawden (E.) (Curwen Press Specimens, 1928) 1607
Beatty (J. W.) Relation of Art to Nature, 1922 1712
Beaudoin (J.) Métamorphoses, 1644...2001
Beaujon (P.) The 1621 Specimen of Jannon, 1927 1615
Beaulieux (Ch.) (Cat. of Paris Univ. Lib. 16th Cent. Works), 1923 988
Behmer (Marcus) Press. (See page 370).
Beissel (St.) Bilder der Handschrift . . 1886 1334
Bell (A. F. G.) Portuguese Bibliography, 1922 528
——— Portuguese Literature, 1922 ... 528
Bellucci (A.) Illustrazione di 22 ignote legature adespote, 1920 1230
Beltran (F.) Biblioteca bio-bibliografica, 1927 530
Benjamin (W. E.) The Longfellow Collectors' Hand-book, 1885 868
Bentkowskiego (F.) O Naydawnieyszych Ksiazkach . . 1812 167
Benziger (C.) Holzschnitte des fünfzehnten Jahrhunderts in der Staatsbibliothek zu Bern, 1911 ..... (25) 797
——— . . Illustrierte Marienlegende aus dem XV Jahrhundert . . 1913 ... 1335
[Beowulf, Story of] 1895 1982
Berghman (G.) Catalogue Raisonné des Impressions Elzéviriennes de la Bibliothèque Royale de Stockholm, 1911...99
Beristain y Sousa (D. J. M.) Biblioteca Hispano-Americana Septentrional 1883-97 531
Berjeau (J. Ph.) Geschiedenis van het heylighe Cruys . . (1483) 1863 ... 532
[Berlin.] Buchgewerbe und Papierfach Ausstellung 1920, 1920 533
Bernard (A.) Geofroy Tory, 1909 339-1764
Bernheimer (C.) Paleografia Ebraica, 1924 1523
[Berry (Jean, Duc de).] Heures de. (See Nos. 1396, 1405, 1422)
Bersohn (M.) Illuminowanych . . Polskich, 1900 1469
[Berthelet (T.)]. C. Davenport's biography of 1901 1231
Bertieri (R.) L'arte de Giambattista Bodoni, 1923 27
——— Il Carattere "Umanistico" di A, Sinibaldi, 1922 20
Bertrand-Quinet. Traité de l'Imprimerie, 1798 21
[Besançon (Jacques de)]. (Comte Durrieu's Life of, 1892) 1395
Bessarion (N.) Adversus Platonis . . c. 1469 2053
Beughen (C. a.) Bibliographia Mathematica et artificiosa . . 1688 534
Beyer (A.) Memoriae historico-criticae librorum rariorum, 1734 535
Biagi (G.) Il Carattere "Umanistico" di A. Sinibaldi, 1922 20
Bibles (See 1114).
Biblia Latina (Fust and Schoeffer Press, 1462) 1933
——— (Gutenberg Press) c. 1455 ... 1949
——— Nona Germanica, 1483 1988
——— (Ferrara), 1056; Souldiers' Pocket Bible, 1862 1118
——— Wilson (Lea). Cat. of Bibles, etc. . . in English, 1845 1208
Biblia Pauperum. (Facsimile, n.d.) ... 536
Biblical MSS., Facsimiles of, 1900 ... 1354
Bibliografia Medical de Catalunya, 1918... 537
Bibliographia, papers on books, 1895-97... 538
Bibliographia Camoniana servindo de catalogo official da Exposiçao Camoniana do Centenario . . 1880 610
Bibliographies, Bibliography of 1883 1174
Bibliographische Adversaria, 1873-77 ... 23
Bibliophile Français. Gazette illustrée des amateurs de livres, d'estampes, et de haute curiosité, 1868-73 540
Bibliophile Julien, 1873 1232
Bibliophile's Almanack for 1928, 1927 ... 541-42
Bibliophilo elencho methodico e bibliognostico, de todas as obras que se publicarem em Portugal, 1849 543
Bibliotheca Americana. Chronological catalogue of the most curious & interesting books, etc. . . upon North and South America, 1789 544
——— Choice collection of books relating to North and South America and the West Indies, 1831 545
Bibliotheca Erasmiana, 1893 723
——— Lindesiana catalogue of English Broadsides, 1898 546
——— Luzitana escolhida, 1786 547
——— Munselliana, 1872 949
Bickham . . Penmanship made easy . . 1760 1524
Binding (R. G.) Stolz und Trauer, 1922 1889
Birch (W. de G.) Early . . illuminations, 1879 1339
Birkenmajer (A.) Oprawa Rekopisu 2470 Bibljoteki Jagiellonskiej 1925 ... 1233

Black (G. E.) Gipsy bibliography, 1913... 549
Blackie (E. M.) (Pilgrimage of R. Langton, 1924) 1740
——— (Robarts' Farewell to Drake, 1924) 1750
Blades (W.) Enemies of Books, 1880 550
——— List of medals, jettons and tokens . . in connection with printers . . 1869 25
——— Numismatique de la typographie . . 1880 26
Blake (A. V. A. S.) Diccionario Bibliographico Brazileiro, 1883 568
——— (W.) Eight Songs, 1926 1713
Blake and Stevenson. Specimen of printing types, 1834 405
Blanc (J.) Bibliographie Italico-Française (1475-1885), 1886 551
Blanchard (Dom. P.) Heures de Savoie, 1910 1423
Blanche of Castile. Psalter, c. 1910... 1473
Blanquart (F.) Bibliographie des travaux Historiques et archéologiques de Monseigneur Julien Loth, 1862, 1913-14 552
Blochet (E.) Manuscripts Orientaux . . 1914-20 1340
——— Enluminures des MSS Orientaux . . 1926 1341
Blum (A.) . . Livre à Gravures . . 1928... 1574
——— Le livre Français des origines à la fin du 2d Empire, 1924 892
——— Origines de la gravure en France. Estampes sur bois et sur metal. Incunables xylographiques, 1927 ... 553
Boccaccio. Il Decameron . . 1920 ... 1675
Bodleian Library. Catalogue of printed books and manuscripts bequeathed by Francis Douce . . 1840 554
——— Calendar of Charters and Rolls . . 1878 1576
Bodoni (G.) Autograph Letter, 1795 ... 440
——— Autograph Letter to Girolamo Mantovani, 1796 ..... 440a
——— Caratteri Esotici, 1788 1700
——— [4to] 1701
——— Oratio Dominica in CLV Linguas, 1806 ..... 1702, 1703
——— Manual tipografico . . 1818 ..... 400—1704
——— Oratio Dominica, 1806 ..... 399-399a
Bodoni. Rare specimens of 3 Caratteri Esotici, 1788 396
——— Serie di Majuscole e di Caretteri Cancellereschi, 1788 ..... 394—1699
Bodoni Press. (See pages 287—290).
Boehme (J.) Vom Uebersinnlichen Leben, 1921 1680
Bofarull y Sans (F. de) Indice alfabetico de los fabricantes del papel de Cataluña de 1700-1830, 1900 ... 451
——— La Heraldica en la filigrana del papel, 1901 450
Bohatta (Dr. H.) Einführung in die Buchkunde . . 1927 556
Boinet (A.) Le livre Français des origines à la fin du 2d Empire, 1924 ... 892
——— Miniatures de M. Ed. Kann, 1926 1342
Bois (H. P. du). (See Du Bois).
Boix (F.) (Goya's Drawings), 1928 ... 1609
Bollert (Dr. M.) Lederschnittbände des XIV jahrhunderts, 1925 1234
Bolona (J. S.) Muestras de los caracteres de la emprenta de Marina . . 1836 406
Bonar (J.) Cat. of Lib. of Adam Smith, 1894 1116
Bonet (J.) . . Revisiones de documentos sospechosos, 1895 1525
Bonnardot (E. F.) De la réparation des vieilles reliures . . et dissertation sur les moyens d'obtenir des duplicata de MSS., 1858 558
Bookbindings, books on. (See pages 196-209).
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——— Armorial, French; 1227, 1269, 1270, 1296, 1299, 1303
——— ———, Portuguese: Nos. 1238, 1280
——— ——— Swedish; 1317
Book of Songs and Poems from the Old Testament and the Apocrypha, 1904 1676
Boor (H de) Schwedische Literatur, 1924 1129
Borao (G.) La imprenta en Zaragoza, 1860 31
Bordier (H.) Dictionnaire de Pièces Autographes . . 1851 1432
Bory (J. T.) Les origines de l'imprimerie à Marseilles, 1858 207
Bosanquet (E. F.) English printed Almanacks and Prognostications; a bibliographical history of the year 1600, 1917 559
——— Lavington Manual, c. 1918 1344

Bosquet (E.) La Reliure, 1894 1235
——— Barèmes . . de reliure . . 1892 ... 1236
Boston Public Library. Catalogue of a Loan Exhibition commemorating the anniversary of the death of John Keats, 1821-1921 834
Botfield (B.) (See Philobiblon Society) ... 1015, 1016
(Bottier). Notice sur la Maison de P. F. Bottier (Imprimerie et Librairie) fondée en 1792, 1880 38
Bouchot (H.) The Book, its printers, illustrators, and binders . . 1890... 561
Bougard (Dr. E.) Bibliotheca Borvoniensis, 1866 562
Bouillerie (S. de la) Histoire de l'imprimerie à la Flèche (1575-1789), 1896 ... 169
Bouillod. Memoire du Citoyen Bouillod imprimeur à Nice au Général Bonaparte, 1797 36
Bouissounouse (J.) Jeux et Travaux . . 1925 1345
Bouralière (A. de la) Les débuts de l'imprimerie à Poitiers (1479-1515), 1893 277
——— L'imprimerie et la Librairie à Poitiers pendant le XVIe siècle, 1900 279
——— Nouveaux documents sur les débuts de l'Imprimerie à Poitiers, 184... 278
——— Notes sur quelques Libraires de Niort et de Saint-Maixent, 1906 ... 37
Bourdillon (F. W.) The early editions of the *Roman de la Rose*, 1906 563
Bourloton (E.) A propos de l'origine de l'imprimerie à Poitiers, 1897 ... 280
Bouterwek (F.) History of Spanish and Portuguese Literature, 1823 ... 564
Bover (J. M.) Biblioteca de Escritores Baleares, 1868 565
——— Biblioteca de escritores Menorquines, 1878 566
[Bovet (A.)] Cat. . . d'Autographes . . 1884 1346
Bowyer (W.) (Memoirs of), 1812-15 972
Bradley (J. W.) Dictionary of Miniaturists . . 1887 1347
——— Illuminated MSS., 1920 ... 1348
——— Life of G. G. Clovio, 1891 ... 1369
Braga (T.) Bibliographia Camoniana, 1880 611
Brana (R. A. de la) Biblioteca Provincial Legionense, 1884 858
Brassinne (J.) Reliure Mosane, 1912 ... 1237
(Brazil). Genese e Progresos da Imprensa Periodica no Brazil, 1908, ... 570
Breboeuf (Mr. de). (Lucanus' *Pharsalia*, 1658) 1862
Breitkopf (J. G. I.) Exemplum typographiae Sinicae figuris characterum e typis mobilibus compositum, 1789... 397
Bremer Press. (See page 291).
Breton (V.) Essais Progressifs sur la composition typographique 1893 42
Breve noticia da Imprensa Nacional de Lisboa, 1869 188
Brieger (L.) Deutsche Erstausgaben . . (1750-1880). 1925 573
Brigham (S.) An account of American Almanacs and their value for historical study, 1925 497
Bright (H. A.) (See Philobiblon Soc.) 1015 1016
Brigitta (St.) Revelationes Sanctae Brigittae, 1500 1995
Brill (E. J.) Het Gebed dees Heeren, 1855 413
Brinley (G.) Catalogue of American Library, 1878-93 574
Briquet (C.) Anciennes papeteries du Duché de Bar . . 1898 453
——— Associations et Grèves des ouvriers papetiers en France aux XVIe et XVIIIe siècles, 1897 458
——— De la valeur des filigranes du papier . . 1892 456
——— De quelques industries nouvelles dont le papier est la base, 1885 ... 457
——— Les Filigranes (1282-1600), 1923 452
——— Les filigranes, ont-ils un sens caché? 1910 454
——— Les moulins à papier des environs de Tulle, 1912 455
——— Recherches sur les premiers papiers employés en Occident et en Orient du Xe au XIVe siècle, 1886 459
British Literature, Index to 1198
(British Museum) Catalogue of books printed in England, Scotland and Ireland, and of books in English printed abroad to the year 1640, 1884 ... 575
——— Catalogue of books printed in XVth century, 1908-1924 576-77

(British Museum) Catalogue of printed music published 1487-1800, 1912 ... 580
——— Cat. of MSS., Nos. 1349-1356
——— Catalogue of the fifty manuscripts and printed books bequeathed by A. H. Huth, 1912 579
——— Short-title catalogue of Books printed in Spain and of Spanish books printed elsewhere in Europe before 1601, 1921 578
——— Subject index of the modern Works added to the Library of the B.M.... 581
Britting (G.) Verlachte Hiob . . 1921 ... 1890
Broadley (A. M.) Chats on Autographs, 1910 1357
Broca (G. M. de) Taula de les Stampacions de les Constitucions . . 1907 ... 582
Brooks (A.) Browningiana in Baylor University, 1921 584
——— (P.) Little Town of Bethlehem, 1923 1714
Broomhill. Catalogue of the Library . . 1916 631
Brown (C.) Register of the Middle English Religious and Didactic Verse, 1916-20 583
——— (H. F.) The Venetian printing press, 1891 351
——— (John Carter) Fifteenth century books in library of, at Providence, R.I., 1910 1041
——— (P.) Indian Printing 1358
Browne (Sir T.) Hydriotaphia, 1907... 1715
Bruck (Dr. R.) Malereien in den Handschriften . . 1906 1359
Bruel (F. L.) Histoire aéronautique par les monuments . . etc. des origines à 1830, 1909 485
Brunet (G.) Curiositiés bibliographiques et artistiques, 1867 587
——— Imprimeurs imaginaires et . . . Libraires supposés, 1866 44
——— Les Fous littéraires, 1880 ... 589
——— Livres perdus, 1882 588
——— Recherches sur les Imprimeries imaginaires et clandestines, 1879... 43
——— (J. C.) Notice bibliographique sur la Collection des Grands et Petits Voyages de De Bry, en Latin et en Allemand . . 1860 683
Brunet (J. C.) Manuel du Libraire et de l'Amateur de Livres, 1860-8 0..... 590-91-92-93-94
Brunet-Deschamps. Manuel du Libraire: Supplement, 1878-80 595-96-97
Brussels, Bibliothèque Royale. Cat. des MSS. des . . Ducs de Bourgogne . . 1842 1338
Bruun (C. V.) Bibliotheca Danica, 1877-1914 586
Bry (J. T. and J. I. de) Alphabeten . . 1596 1533
Brydges (Sir E.) Restituta, 1814 ... 598
Buchanan (G.) (Chrétien's Jepthé, 1573) 1905
Buck (M. S.) Book repair and restoration, 1918 599
——— (J. S.) Illinois State Historical Library. Travel and description 1765-1865, etc. . . 1924 821
Bulbena (A.) and Tosell. Assaig de bibliografia paremiologica catalana, 1915 600
Buonarroti (M.) Poesie, 1923 1696
Burger (K.) Buchhändleranzeigen des 15 Jahrhunderts in getreuer Nachbildung, 1907 45
[Burgundy, Royal Ducal Lib. of] Cat. of MSS., 1842 1338
Burlington Fine Art Club, Illuminated MSS., 1908 1361
Burney MSS., Brit. Mus. Cat. of, 1840 ... 1350
Burton (J. H.) The Book-Hunter, 1885, 601
Bury (R. de) Philobiblon, 1901 1835
——— Philobiblon, 1925 1932
——— Lo Philobiblon . . traduccio catalana, per I. Pin y Soler, 1916 ... 603
Butler (E. K.) Cat. of Swinburne's 1st Editions, 1921 1132
——— (P.) (15th Cent. books in Newberry Lib., 1924) 967
Buxton Forman (M.) A Bibliography of the Writings in prose and verse of George Meredith, 1922 926
——— Meredithiana, being a supplement to the Bibliography of Meredith, 1924 927
Byrne (O.) The First six books of the Elements of Euclid, in which coloured diagrams and symbols are used instead of letters, 1847 604
Byvanck (Dr. A. W.) MSS. à peintures . . . à La Haye, 1924 1362
Caballero (F.) La imprenta en Cuenca, 1869 75
Cabral (A. do Valle) Bibliographia Camoneana, 1884 612

Caesar (C. Julius) Opera, 1635, 1839, 1840
——— Quae extant, 1635 1841
——— Commentaires de, 1555 2060
Caesar (Sir Julius) Catalogue of his MSS., 1757 605
Caillet (A. L.) Manuel bibliographique des sciences Psychiques ou Occultes, 1912 606
Calcagnine (Caelii) Opera, 1544 1928
Calixto & Meliboea. Ain Hipsche Tragedia . . . 1922 607
Calkins (E. E.) 120 years, an outside viewpoint of Crane and Co. as paper makers, 1921 459
Calligraphy (see pages 236-253)
——— Collection of booklets on, 1804, 1902 1526
Calmette (J.) Bibliographie Roussillonnaise, 1906 1069
Calot (F.) Le livre Français des origines à la fin du 2d Empire, 1924 892
Camoens. Bibliographia Camoniana, 1880 ..... 610, 611, 613-615
Campbell (M. F.) Annales de la typographie Neerlandaise au XVe siècle, 1874 616
——— (W. J.) The Collection of Franklin Imprints in the Museum of the Curtis Publishing Co., 1918 744
Campos Ferreira Lima (H. de) . . . Caligrafos portugueses, 1923 1527
Camus (A. G.) Histoire et procédé du polytypage et de la stéréotypie, 1802 50-79
——— Notice d'un livre imprimé à Bamberg en 1462, 1799 51
Canel, Catalogue de la Bibliothèque, 1883 629
[Canevari Bindings] (see Nos. 1230; 1292)
Canibell y Sangenis. Tipos goticos, 1904 428
Canibell (E.) Album Caligrafico, 1901...1512
Canones et Decreta Concilii Tridentini, 1564 1670
(Canovas (A.)) Inventario de una coleccion de Libros de Arte, 1911 617
Canto (E. do) Ensaio bibliographico, 1892 618
——— (J. do) Collecção Camoneana, 1895 613-614
Capell (E.) Shakespeare books presented to Trinity College, 1903 1104
Caraccioli (L. de) Le Livre de quatre couleurs, 1769 53
Carbonelli (Dr. J.) Bibliographia medica Piedemontana . . . saec. XV-XVI, 1914 619
Cardanus (H.) Arcana politica, 1635... 1842
Carlyle T.) Jocelin of Brakelond, 1923 1716
——— Sartor Resartus, 1907 1813
Carmena y Millan (L.) Catalogo de la Biblioteca Taurina, 1914 620
Carmina novem illustrium Feminarum, 1568 2014
Carneiro da Silva (J.) Breve tratado theorico das letras typograficas, 1803 54
Carolina, North, Bibliography of, 1895, 974
Caronti (A.) Gli incunabuli della Biblioteca universitaria di Bologna, 1889 ... 557
Carpi (U. da) Thesauro de Scrittori, 1530 1528
Carson (H. L.) Pedigrees in the ownership of Law Books, 1916 622
Carter (H.) Treatment and hoax practised on John Bonner, 1834 55
Carteromacha (Scipion) (Dioscorides, 1499) 1629
Cartier (A.) Imprimeurs et libraires Lyonnais au XVI siècle, 1899 193
Carvalho (M. de) Noticia abreviada da imprensa da Universidade de Coimbra, 1892 56
Casanova (J. de) Arte de escriver, 1650 1529
Caslon(W.) Two centuries of typefounding, 1920 57
——— Old face roman and italic, 1924, 58
Castañeda y Alcover (V.) La Imprenta, 1927 59
Castellani (C.) La stampa in Venezia, 1889 352
——— Notizia de alcune edizioni del Secolo XV, 1877 624
Castro e Solla (Conde de) Super-Libros Ornamentaes, 1913-15 1238
Castro e Sousa (A. D. de) . . alguns libros illuminados . . . 1860 1363
Catalan Bibliography, 1901-12 1050
Catalina Garcia (J.) Biblioteca de Escritores de la Provincia de Guadalajara y Bibliografia, 1899 771
——— Tipografia complutense, 1889, 491
Catalogo da Camoeana da Bibliotheca Publica Municipal do Porto., 1880-83 615
Catalogue des Escrits, gravures et dessins condamnés depuis 1814 jusqu'au ler Janvier, 1850 628
Catalogue of an exhibit of books interesting through their associations, 1897... 637

Catalogue de livres. Collection of 30 catalogues of books printed by XVIIIth century French printers, 1729-49 ... 60
Catherine of Siena (St.) Epistole, 1500 1630
Catholicon (Gutenberg Press, 1460) ... 1950
Catineau-La-Roche (P.) Reflexions sur la Librairie, 1807, with Quatrième Memoire sur la Librairie, 1808 633
Catullus, 1515 1644
1754 1682
Cavendish (G.) Life of Cardinal Wolsey, 1893 1958
Caxton Press (see page 302)
——— The First Edition of the Sarum Primer printed on vellum at Westminster, by W. Caxton, ca. 1477, reprint n.d. 636
——— Game of the Chesse, 1855 ... 1605
——— Golden Legend, 1892 1959
——— History of Reynard the Foxe, 1892 1960
——— Order of Chivalry, 1893 1974
[Caxton Club] Cat. of Exhibition, 1897 1239
(See also No. 62).
Ceballos (B. A. de) Origen . . . del arte de leer, escrivir . . . 1692 1530
Cejador y Frauca (J.) Historia de la lengua literatura Castellana, 1915-1922... 638
Celestina. Facsimile reprint of the first known edition (1499) of the Celestina (in Spanish), 1909 939
(See also No. 607).
Cerdaigne, Bibliography of 1155
[Cervantes] Catalogo da Exposiçâo, 1905 643
——— Don Quichotte, 1836 1789
Champion (P.) . . . Ronsard et . . . Jamyn . . . 1924 1064
Chapin (H. M.) Early sea-presses, 1925, 64
——— Rhode Island Almanacs 1915 1053
Chapman (George) Hero and Leander, 1924 1952
Chappée (J.) St. Juratoire de Metz, 1896 1365
Charles le Chauve. Peintures de la Bible. n.d. (c. 1910) 1464
Charron (P.) De la Sagesse, 1646 ... 1843
Charters, Calendar of . . . 1878 1576
Chase, The. Bibliography of Spanish books on, 1888 1167
Chaucer, Ellesmere ed., in facsimile, 1911 1366
Chaucer (G.) Romaunt of the Rose, 1908 1923
Chavero (A.) Apuntes Viejos de Bibliografia Mexicana, 1903 929
Cheney (E.) (see Philobiblon Soc.) ... 1016
Chevalier (U.) Repertoire des sources historiques du Moyen Age, 1894-1903, 648
Chevillier (A.) l'origine de l'imprimerie de Paris, 1694 256
Chevreul (M. E.) De la loi du contraste simultané des couleurs, 1889 ... 66
Chiantore (G.) La prefazione al Manuale tipografico di G. Bodoni, 1874 ... 28
Chiappa (V.) Catalogo de las publicaciones de J. T. Medina (1873-1914), 1924, 923
Chichilla (A.) Anales historicos de la Medicina en general biografico bibliograficos de la Española en particular, 1841 46 649
[Chinese language]. Spanish-Portuguese writers on, 1892 1186
Chivalry, Romances of. (H. Thomas's Spanish and Portuguese . . 1920, 1142)
Choulant (L.) History and bibliography of anatomic illustration, 1920 650
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Chrétien (F.) Jepthé . . 1573 ... 1905
Christian (M. A.) Origines de l'imprimerie en France, 1900 ..... 67-67a
Christine de Pisan. Epitre d'Othéa . . 1913 1367
Chronique de Simon de Monfort, 1515 ... 1674
Chronological Sketch of Legislation from 1752-1884, on printing, 1889 ... 663
Church, Rites and Ceremonies of. [Baskerville Prayer-book, 1760] 1690
——— [Baskett Prayer-book, 1726] 1695
Chytil (Dr. K.) Pamatky Ceskeho . . Illuminator-skeho . . 1915 1368
Cicero. (In somnium scipionis . . 1528)... 1662
——— De Philosophia, 1546 1668
1545 1776
——— Opero, 1768 1682
——— Opera omnia, 1543-7 1775
——— Officiis, 1642 1844
——— Officia, 1561 2083
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Clark (A. H.) Bibliography of Rowfant Club, 1925 1006

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——— (H. G.) Baxter colour prints, 1919 526
——— The pictures of George Baxter, 1920-21 525
Clarke & Co., High-class Design . . 1908 434
Claudian. Opera, 1523 1660
1650 1845
Claudin (A.) Liste chronologique des imprimeurs parisiens due XVe siècle (1470-1500), 1901 257
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——— Origines de l'imprimerie à Auch, 1894 8
——— Origines et les débuts de l'imprimerie à Bordeaux, 1897 32
——— Origines de l'imprimerie à Hesdin-en-Artois (1512-18), 1917 151
——— Notes pour servir à l'histoire de l'imprimerie à Limoges. L'imprimeur Garnier (1520-57), 1894 184
——— Origines et les débuts de l'imprimerie à Poitiers, 1898 281
——— Origines de l'imprimerie à Reims, 1891 292
——— Origines de l'imprimerie à Saint-Lo . . 1894 303
——— Origines de l'imprimerie à Sisteron en Provence (1513). 320
——— Le premier livre imprimé à Agen, 1894 1
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——— Un nouveau document sur Gutenberg, N.D. 130
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——— Un typographe Rouennais oublié, 1896 297
Claudins (M.) Gedichte des Wandsbecker Boten, 1921 1891
Clauss (J. M. B.) Holz-und Metallschnitte des fünfzehnten Jahrhunderts aus den Staatsbibliotheken zu Colmar und Schlettstadt i. Els, 1909 ..... (17) 797
Claye (J.) Typographie. Manuel de l'apprenti compositeur, 1871 ... 70
Clemens (D.) Specimen Bibliothecae Hispano-Majansianae . . 1753 656
Clemensson (G.) Klippans Pappersbruck, 1573-1923, 1923 460
Clement (J.) Fundicion de Caractères . . . 1846 412
Clement de Ris (Le Comte) La typographie en Touraine (1467-1830) ... 340
Clément-Janin. Les imprimeurs et les libraires dans la Côte d'Or, 1833 ... 71
Clement-Sturme. Suplemento a la muestra de los caracteres . . 1833 ... 404
Clements (W. L.) Uncommon books relating to American History during the Discovery and Colonial periods . . 1914 657
Clouard (M.) Bibliographie des oeuvres d' Alfred de Musset, 1883 955
Clouzot (H.) Notes pour servir à l'histoire de l'imprimerie à Niort et dans les deux Sèvres, 1891 72
——— Les débuts de l'imprimerie à Luçon 1911 190
——— . . . Relieurs sous Louis XIII, 1905 1240
[Clovio (G. G.)]. Life and Works of, 1891 ..... 1369, 1369a
Cobden-Sanderson (T. J.) New Science Museum, 1914 1817
Cobham (Viscount). Report . . on Leather for Bookbinding, 1905 1241
Cochin (N.) Collection de Vignettes, fleurons et culs-de-lampe, 1867 ... 417
Cochran (J.) Cat. of MSS. from 12th to 18th Century, 1829 1370
Cockerell (S. C.) (On the Kelmscott Press) 1898 1961
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Codices. (See Manuscripts, books on).
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Coimbra, Index of Documents in Municipal Archives, 1875 1371
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[Coleridge (S. T.).] (See No. 1217).
Colines Press. (See page 303).
Collier (J. P.) . . Rarest books in English 1865 1577
Collijn (I.) Adolf Rusch i Strassburg . . . 1904 300
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Collingridge (W. H.) Comprehensive guide to printing and publishing, 1869 ... 74

Collins (V. L.) Books printed at Newark, N.J., 1902 966
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Colmeiro (M.) Biblioteca de los Economistas Espanoles, de los siglos XVI, XVII, y XVIII, 1880 661
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Colomera y Rodriguez (V.) Paleografia Castellana, 1862 1531
Condesa (J. R.) Rafael Marti de Viciana, 1911 1181
Confessionale Petri Richardi, 1527 ... 1777
Congress Library, Maps, 1926 ... 1008
——— Philippine Books, 1903 ... 1009
——— Cat. of J. B. Thacher Incunabula, 1915 1139
Conner (J.) A Miniature of specimen printing types and ornaments, 1841 408
[Conrad, Joseph]. Adams' Biography of, 1925 1717
[Constans, Tale of the Emperor] (Morris's translation, 1894), ... 1984
Constantinus Porphyrogennetas. Opera, 1617 1847
Cook (G. W.) Bibliography of J. R. Lowell, 1906 871
Coomaraswanny (A. K.) Rajput Painting . . 1916 1374
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——— Cat. of Indian collections . . in Boston . . 1924 1376
——— ——— 1926 1377
Copinger (H. B.) The Elzevier Press, 1927 720
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Cordier (H.) Essai bibliographique sur les oeuvres d'Alain-René Lessage, 1910... 860
Cornelius Nepos. De Vita Imperatorum, 1767 1683
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Cornish (B. W.) (Thackeray's letters, 1911) 1762
Corpus Juris Civilis, 1664 1848
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Cotarelo D. Enrique de Villena, 1896 1184
Couderc (C.) Enluminures . . de Moyen Age . . 1927 1379
—— Miniatures du Moyen Age, 1926 1380
Courier Press. Type faces, 1923 ... 436
Courtney (W. P.) Bibliography of Samuel Johnson, 1915 ..... 830a
Cousin (C.) Racontars illustrés d'un vieux Collectioneur, 1887 673
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Crawford (Earl of) Bibliotheca Lindesiana, 1893-1901 ..... 676—1573
Creswell (Rev. W. P.) Annals of Parisian Typography, 1818 260
[Croix-Laval]. Collection de la, 1902 ... 1276
Crottet (E.) Supplément à la 5me edition du guide de l'amateur de livres à figures du XVIII e siècle, 1890 ... 677
Cuala Press. (See pages 303-4).
Cundall (F.) Bibliography of the West Indies, 1909 678
——— (J.) Brief History of wood-engraving . . 1895 679
Cunha (X de). A Biblia dos Bibliophilos, 1911 680
——— Impressoes Deslandesianas, 1895 76
Cunha Rivara (J. H. da) . . MSS. da Bibliotheca . . Eborense, 1850-70 ... 1404
Curiel (J.) Capitulos del auto de 22 de noviembre de 1752, c. 1754 52
Curmer (L.) Evangiles des Dimanches . . 1864 1381
Currier (F.) Catalogue of the Molière Collection in Harvard College Library, 1906 934
Curso de dibujo industrial . . 1852 1567
Curtius Rufus. Historiarum, 1633 1849
Curwen Press. Specimen book, 1928 ..... 459...1607—1787

Curwen Press Almanack for 1926, 1926... 681
Curzon (Hon. R.) (See Philobiblon Soc.), 1015 1016
Czecho-Slovakia, Bibliography of, 1900-12 1221

Dana (J. C.) . . Libraries in 17th and 18th centuries, 1906 2071
Danfrit (Ph.) . . l'usage du Graphomètre . . 1597 2092
Dalmatia, Bibliography of, 1855 ... 1173
Dante (A.) (Rocca's Il Codice Trivulziano 1921) 1382
——— Divina Commedia, 1921 1383
Darling (J.) Catalogue of books in the Library of Sir William Heathcote . . 1865 796
Daunou. Analyse des opinions diverses sur l'origine de l'imprimerie, 1802 ... 78
D'Auvergne. See Martial de Paris
Davenport (C.) Thomas Berthelet . . 1901 1231
——— Cameo Book-stamps, 1911, 1242; Royal Eng. Bookbindings, 1243
——— English Heraldic Book-stamps, 1909, 1244; S. Mearne, 1906 ... 1289
Davies (H. W.) Bernard von Breydenbach's journey to the Holy Land, 1483-84. A Bibliography, 1911 572
De Bry. (See Bry).
De Bure (G.) Catalogue des livres du Duc de la Vallière, 1883-84 851
Decadyus (Justinus). Psalterium Graecum [1498] 1627
Decembrius (Petrus Candidus). (Appianus' Historia Romana, 1477) 2026
[Dee (Dr. J.).] List of MSS. formerly owned by, 1921 1384
De Granges de Surgères. Traductions françaises du Guzman d'Alfarache, 1886 682
Delalain (P.) Etude sur le libraire Parisien du XIIIe au XVe siècle, 1891 82
——— Etudes sur les Annales Typographiques, 1759-63, 1910 83
——— Les Libraires et imprimeurs de l'Académie Française de 1634-1793, 1907 80
——— L'Imprimerie à Paris de 1789 à 1813, 1899 81
——— Notice sur Galliot du Pré, 1890... 123
De Lasteyrie (C. P.) Typographie économique, 1837 84

[Delaunay (l'Abbé).] (Evangiles des Dimanches . . 1864 1381
Delisle (L.) Facsimile de livres . . pour le Roi Charles V, 1903 1385
——— Heures de l'Admiral Prigent . . 1900 1386
——— ——— Jacqueline de Bavière, 1903 1387
De Martonne. Nouveau manuel de bibliographie universelle, 1857 686
Demersay (A.) . . Mission dans les archives d'Espagne et Portugal, 1865 1388
Demosthenes. Cinque Orationi, 1557, 1669
Denina (C.) Bibliopea . . 1776 685
Denis (A.) Essai d'un manuel du bibliophile Champenois, 1870 647
——— (F.) . . l'ornementation des Manuscripts, 1880 1608
——— Nouveau manuel de bibliographie universelle, 1857 686
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De Puy (H. F.) Bibliographies of the English Colonial Treaties with the American Indians . . 1917 687
De Ricci (S.) Census of Caxtons, 1909 62
Derome (L.) Du luxe des livres, 1879 688
Desbarreaux-Bernard. Anomalies des signatures dans les premiers livres, n.d. 83
——— Incunables de toulouse, 1878... 1160
Desbillons (F. J.) Fabulae Aesopiae, 1768 1681
Descartes (R.) Passions de l'âme, 1650 1850
Deschamps. Dictionnaire de Geographie . . 1870 689-690
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Deshoulières (Madame A. T.) 1795 1790
Deslandes (V.) Documentos para a Historia de typographia Portugueza nos seculos XVI e XVII, 1881-82 ..... 86-87-87a
Despierres (Mme. G.) Etablissements d'imprimeries à Alençon de 1529-75) 1894 4
Destrée (J.) Heures de . . Hennessy, 1923 1389
De Vinne (T. L.) Aldus Pius Manutius, 1924 3

De Vinne (T.) Historic printing types, 1886 88
——— Title-pages as seen by a printer, 1901 89
Diana (M. J.) Capitanes ilustres y revistas de libros militares, 1851 691
Diaz Manzanares y Enriquez (J.) Arte de escribir el bastardo español, 1818 1534
Diaz Morante (P.) MS. text of Nueva Arte, c. 1810 1535
Dibdin (T. F.) Aedes Althorpianae, 1822 695
——— Bibliographical . . tour in France and Germany, 1821 ..... 692—1578
——— Bibliomania . . 1832 1579
——— Bibliographical Tour in Northern Counties of England and Scotland, 1838 693
——— Typographical antiquities, 1810-19 90
——— Venetian Printers, 1924, 1718-19 353—353a
Dickinson (R.) & Edmond (John P.) Annals of Scottish printing, 1890 91
Didot (P.) Caracteres Yngleses y Goticos, 1827 401
——— Specimen, 1819 ..... 400—1791
——— ——— 1819-21 ..... 400a—1792
Dingelstedt. Premier Maître imprimeur, 1858 138
Dio Cassius. . . Romanae Historiae, 1548 1906
Dionne (N. E.) Inventaire des livres . . publiés dans . . Quebec . . 1905-9 1044
Dioscorides. De Materia medica, 1499 1629
Diosdado Caballero (R.) De prima Typographiae Hispanicae, 1793 94
——— ——— translated in Spanish by V. Fontan, 1865 95
Dobrée (Thomas) Catalogue de la Bibliothèque du Musée, 1903-1904 ... 957
Dobson (Alban) Bibliography of Austin Dobson, 1925 698
Doctrina moriendi . . 1520 (Colines) ... 1778
Documentos Historicos de Indias, catalogo . . 1892 626
Dodd, Mead and Co. (Bibliography of 1st editions of Tennyson), 1901 ... 1137
Dolet (E.) Dialogus . . 1535 1944
Dolet Press. (See page 310).
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Domenichi (L.) Facecies . . 1559 ... 1939
Dorat (J.) Invictiss, 1575 2002
Dorez (L.) Psautier de Paul III., c. 1910 1390
Dos Santos (J.) Descriçao bibliografica das Ediçoes das Cartas de Amor de Soror Mariana Alcoforado, 1918, 700
Dossing (Th.) Aalheim (T.) Hjelmquist (Fr.) Nordisk Litteratuforteckning Resonerande katalog, 1921 701
Double. Description de quelques livres rares, 1892 702
Doves Press. (See pages 311-13).
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——— ——— . . 1913 1815
——— ——— 1914 1816
——— Marot (C.) Oeuvres . . 1542... 1811
Drouet (P.) L'introduction de la lithographie à Caen en 1819, 1885 ... 46
Drujon (F.) Catalogue des ouvrages supprimés, 1879 706
——— Les Livres à Clef, 1888 705
Du Bellay (J.) . . poemata 1558 ... 2003
——— Tumulus Henrici Secundi . . 1559 2004
Du Bois (H. P.) Four private Libraries of New York, 1892 707
——— Essay on . . Bookbinding, 1883 1245
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Duchatel (E.) Traité de Lithographie artistique, 1893 96
Ducourtieux (P.) Les Almanachs populaires et les livres de Colportage de Limoges, . . 1921 863
——— Les Barbou, imprimeurs Lyon-Limoges-Paris, 1524-1820). Les Barbou de Lyon, 1524-1566), 1894 ... 15
——— Les manuscripts et les imprimés à l'Exposition de Limoges, en 1886-88 864
——— Les Marques typographiques des imprimeurs de Limoges, 1890 ... 185
——— 1493-1895, Quatrième centenaire du livre à Limoges, 1896 186
Duff. Notes on Twelve Liturgical Volumes of the XVth and XVIth centuries, N.D. 712
——— Caxton, 1905 61
——— Early Printed Books, 1893 ... 1575
——— Fifteenth Century English Books, 1917 ..... 1608a
——— Hand-Lists of Books printed by London Printers, 1501-1556, 1913 ... 783

Duff. Notes on the York Processional of 1555 711
——— Notes on a unique copy of the Solemn League and Covenant of 1643, n.d. 708
——— Notes on the Sarum Hymni, Antwerp, 1541 710
——— Printers, stationers and bookbinders of the Fifteenth Century, 1899 97
——— Account of Tindale's Pentateuch "Marburg" 1530 709
Dufferin (Earl of). (See Philobiblon Society), 1015, 1016
Dufour (T.) Recherches . . sur oeuvres de J. J. Rousseau . . 1925 ... 1068
Dumoulin (J.) Vie et oeuvres de Frederic Morel, imprimeur à Paris (1557-83), 1901 218
Duns Scotus . . librum sententiarum, 1472 2076
Dupont (P.) Histoire de l'imprimerie, 1854 98
Duportal (Melle J.) Le livre Français des origines à la fin du 2d Empire, 1924 892
Durer (A.) . . . Pictor huius aetatis celeberrimus . . 1532 1580
Du Refuge. Traicté de la Cour, 1606 1852
Durrieu (Comte P.) Le livre Français des origines à la fin du 2d Empire, 1924 892
——— Miniature Flamande . . 1921... 1391
——— ——— 1927 1392
——— Boccace de Munich, 1909 ... 1393
——— Débuts des Van Eyck, 1903 1394
——— . . Jacques de Besançon et son oeuvre, 1892 1395
——— Heures . . du Duc J. de Berry, 1922 1396
——— . . Miniatures des Heroides d' Ovide . . 1894 1397
——— Feuillet du livre . . de Fouquet 1398
——— Miniatures d'André Beauneven, 1894 ..... 1398a
——— Heures . . de la Collection Martia le Roy, 1912 1399
——— Antiquitées Judaiques et . . Foucquet, 1908 1409
——— . . Feuillet de Livre peint par Foucquet, 1923 1410
[Dutuit]. Collection de Livres et Manuscrits, 1819 1400
Duval (G.) . . . Reliure à l'Exposition Universelle, 1901 1246
Du Verdier (Antoine). See Verdier.
Duverger (E.) Album typographique de l'Imprimerie Royale, 1830 403

Eames (W.) Bibliographical Essays, 1924 715
——— The First year of printing in New York, 1693-1694, 1928 714
Economics. (See No. 1100).
Eddy (G. S.) (Project of Universal Peace, 1922) 1726
Edmond (J. P.). (See No. 91).
Edwardes (M.) Summary of the Litteratures of Modern Europe, 1907 ... 717
Edwards (E.) Memoirs of Libraries including a handbook of Library Economy, 1859 716
Eglington (J.) Selected Essays, 1904 1831
Eguren (J. M. de) . . codices notables . . eclesiasticos de España, 1859 1401
Ehl (H.) . . Ottonische Kölner Buchmalerei . . 1922 1402
Eichendorff (J. von). Lieder, 1921 1892
Eichler (F.) Einzel-Formschnitte des fünfzehnten Jahrhunderts in der K.K. Universitäts-Bibliothek zu Graz, 1916 (42) 797
Eiemhjbn. Mitour du Bibliophile Remois, 1865 718
Eikon Basilike, 1903 1788
Ellis (H.) Original letters . . 1824 ... 46
——— (H. J.) Royal charters, 1903 1500
Elton (C. J. and M. A.) Great Book-Collectors, 1893 1575
Elzevier Press. (See pages 314-325).
Emerson (R. W.) Compensation, 1903, 1720
——— [Furness's Records of Friendship, 1910] 1724
Ensayos fotolitograficos, 1873 100
Enschédé en Zonen (J.) Proeve van Drukletteren, 1841 409
——— (J.) Proef van letteren, 1768 386
——— et Fils (J.) Specimen de Caractères typographiques anciens, 1867 416
Ephrata printing press, 1876 101
Erasmus (Barbou Classics), 1777 ... 1682
——— Stultitiae Laudatio, 1765 1684
Erasmus (D.) Colloquia, 1636 1853
Erlangen, Books in Academy Library 1176
Ernesti (I. H. G.) Woleingerichte Buchdruckerey, 1733 381

Escherich (M.) Die Holz-und Metallschnitte des fünfzehnten Jahrhunderts in der Sammlung Apel in Ermlitz, 1916 ..... (45) 797
——— Einzel-Formschnitte u. Einblattdrucke des Kestner Museums zu Hanover, 1916 ..... (46) 797
——— Eimblattdrucke des Grossberzoglichen Hessischen Landes-Museums zu Darmstadt, Vol. I, 1916 ..... (47) 797
——— Einblattdrucke der prinzlichen Sekundogenitur-Bibliothek zu Dresden, 1916 ..... (48) 797
——— Holz-und Metallschnitte des Städelschen Kunstintituts in Frankfurt, a.M., 1923 ..... (53) 797
——— Schrotblatter des Hessischen Landesmuseums, in Darmstadt, Vol. II, 1923 ..... (56) 797
Escorial, MSS. in the 1403
Escudero y Perosso (F.) Tipografia Hispalense, . . 1894 1102
Esdaile (A.) List of English Tales and prose Romances, printed before 1740, 1912 724
Essex House Press (see page 328)
Essenwein (A. v.) Katalog der im Germanischen Museum . . Bucheinlände, 1889 1247
Estienne (Henricus) Francofordiense Emporium . . . 1574 1907
——— Epistola, 1569 1908
——— Hesiodi Poema . . . 1579 ... 1909
——— . . . Conformité du François avec Grec, 1569 1910
——— Plainte de la Typographie, 1785 392
——— (Robert) Dictionnaire François latin, 1539 1911
——— Grammaire Françoise, 1557 ... 1912
Estienne Press (see pages 328-334)
——— (Thompson's Emporium of Henri Estienne, 1911 1149
——— Stephanorum Historia, 1709 ... 102
Estreicher (K.) Bibliografia Polska XIX, 1900-1901 725
Euclid, early editions of, 1926 ..... 1147 (See also No. 604).
Euripides, Tragedies, 1571 2015
Eusebius, Chronicon, 1483 2029
Eutropius, 1754 1682
Evelyn (J.) Instructions concerning . . . Library, 1903 1721
Evora, Cat. of MSS. in Library at, 1850-70 1404
——— Geographical charts at, n.d. ... 999
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Face (R.) Notes pour l'histoire de l'imprimerie à Tulle, 1879 345
Facecies, et motz subtilz . . . 1559 ... 1939
Faeh (A. D.) Kolorierte Frühdrucke aus der Stiftsbibliothek in St. Gallen, 1906 (3) 797
Faelli (E.) Saggio sulle Bibliografie degli Incunabuli, 1887 728
Falk (Dr. F.) Canon Missae vom Jahre, 1458, 1904 1095
Falkenstein (Dr. K.) Gesshichte der Buchdruckerkunstin ihrer Entstehung und Ausbildung, 1840 103
Faribault (G. B.) Catalogue d'ouvrages sur l'Amérique, 1837 729
Farnabey (Th.) (Martial's Epigrammata, 1670) 1863
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Federn (R.) Repertoire bibliographique de la Littérature Française, 1913 ... 730
Ferguson (J.) Bibliotheca chemica, 1906 732
Fernandez Duro (C.) . . Bibliografica . . de Zamora, 1891 1220
[Ferrara Bible]. (See No. 1056).
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Ficino (Marsilio). (Hermes Trismegistus, de potestate dei, 1503) 2082
Field (E.) Symbol and Saint, 1924 1729
Field & Tuer. Specimens of type belonging to the Leadenhalle presse, 1880 418
Fielding (H.) Voyage to Lisbon, 1902 1722
Fierens—Gevaert. Très Belles Heures de Jean . . Duc de Berry, 1924 ... 1405
Figanière (J. C. de) Bibliographia historica Portugueza . . 1850 735
——— (F. F. de la) MSS. Portuguezes . . no Museo Britannico, 1853 1406
Figgins (V.) (Vide) 1605
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Filelfo (F.) Epistolae, c. 1472 ... 2077

[Fillon (M. B.)] . . facsimilés . . d'autographes . . 1891 1407
Firmin-Didot (A.) Catalogue illustré des livres precieux manuscripts et imprimés de A. Firmin-Didot, 1878-84 737
——— Essai de Classification des Romans de Chevalerie, 1870 736
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First Edition Club. (See No. 1274).
Fischer (E.) Bokbandets Historia, 1922 1248
Fisher (R.) Catalogue of Engravings, &c., 1879 1582
Fite (E. D.) and Archibald (F.) A book of old maps delineating American History from the earliest to that of the Revolutionary War, 1926 ... 738
Fitzgerald (E.) Rubaiyat, 1913 ... 2035
Fitzwilliam Museum, Cat of McClean MSS. in, 1912 1408
Flinsch. Schrift-Proben der Schriftgiesserei . . 1898 424
Florence Press. (See page 335).
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Florio (J.) (Montaigne's Essays, 1902-4-) 1744
[Florus, Tale of King, and the Fair Jehane], 1893 1985
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Follet (F.) History of the Press of Western New-York, 1847 242
Fonseca (M. da). Aditaméntos ao Diccionario . . de Innocencio da Silva, 1927 1110
———Elementos bibliograficos para a Historia das Guerras da Restauraçâo (1640-68), 1927 740
Forbes (A. P.) Scottish Saints, 1872 ... 1098
Ford (P. L.) Bibliotheca Hamiltoniana, 1886 782
——— Check List of Bibliographies, of American books, 1889 741
——— Journals of Hugh Gaine, printer, 1902 122
Foreign Literature, Index to 1198
Forestié Neveu (E.) Histoire de l'Imprimerie à Montauban, 1898 215
——— Les débuts de l'imprimerie à Montauban (1518-26) 1876 214
[Fouquet (Jean).] Comte Durrieu's publications on.) Nos. 1409, 1410
Fournier le Jeune. Manuel typographique, 1764 116-117
——— Manuel typographique, tome 2 only 1767 118
——— Les Caractères de l'Imprimerie 1764 383-84
——— Discours sur l'Imprimerie, 1766 385
——— Les Caractères de l'Imprimerie, 1769 387
France (A.) Amycus et Celestin, 1916 1723
France, Kings of, armorial bindings. (See No. 1227).
Francis of Assisi (St.) I Fioretti del . . 1922 1677
——— Un mazetto . . di fioretti . . 1904 1678
Frank (J.) Early American Poetry (1620-1820), 1917 742
Franklin (A.) Recherches sur la Bibliothèque de la Faculté de Médécine de Paris, 1864 743
——— (Benjamin). [Project of Universal Peace, 1922] 1726
Fraser (Lovat). (Curwen Press Specimens, 1928) 1607
Freeman (J.) Red Path, 1921 1730
Freire (M.) Bibliografia de Mafra, 1922-25 882
Freitas (J. A. de) . . Santarem e os seus Atlas . . 1909 1089
Frère (E.) . . . Bibliographe Normand, 1858-60 973
Fréville (E. de) . . Police des livres aux XVIe siècle . . 1853 1161
Fritz (G.) Geschichte der Wiener Schriftgiessereien seit 1482 . . 1924 ... 359
Florilegium diversorum Epigrammatum, 1521 1658
Fry (F.) Bibliographical Description of the Editions of the New Testament. Tyndale's version in English, 1878... 748
——— Description of the Great Bible, 1539, and the six editions of Crammer's Bible 1540 & 1541, printed by Grafton and Whitchurch . . 1865 ... 747
——— Pantographia, 1799 119
——— (J. & Sons). Specimen of printing types, 1785 393
Frydecky (Fr.) Rukovet Slovenskeho Pisemnictivi, 1771-1920, 1921 ... 749
Fuehrer der Deutschen Buchkunst, 1924 120-21

Fuente (R.) Homenage al impressor Joaquim Ibarra, 1725-1785, 1923 ... 153
Fuentes (J. M. de) La Libertad de la imprenta, 1810 168
Fumagalli (G.) L'arte della legatura . . 1913 1249
Funk (Dr. M.) Le livre belge à gravures, 1925 750
Furness (H. H.) Records of Lifelong Friendship, 1910 1724
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Furst (H.) The Woodcut, No. 1, 1927 ... 1211
Fust and Schoeffer Press. (See pages 339-40).
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Gabelentz (H. v. der). Biblia Pauperum . . 1912 1411
Gadave (R.) Incunables de Toulouse, 1908 1162
Gaguin (R.) Commentaires de Jules Cesar . . 1555 2060
Gairdner (J.) Reule of Crysten Religioun . . 1911 1463
Galicia, cat. of Books on, 1875 ... 1183
Gallardo (B. J.) Ensayo de una Biblioteca Española de libros raros . . 1863-89 751
Gallatin (A. E.) American Water colourists, 1922 1727
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Galle (L.) Armorial des Bibliophiles, 1907 1025
Gama (J. P.) Esquisse historique de Gutenberg, 1857 131
Gambara (L.) Rerum sacrarum, 1577 ... 2016
Gando (N.) Epreuves des Caractères, 1745 382
[Garcia Icazbalceta (Joaquin).] Cat. of American MSS. of, 1927 1412
Garcia Peres (D.) Catalogo de los autores Portugueses que escribieron en Castellano, 1890 752
Garcia y Perez (J.) Indicador de Varias Cronicas Religiosas y Militares en España, 1901 753
Garcia Villada (Z.) Paleografia Española . . 1923 1536
Gardner (F. L.) Catalogue raisonné of Works on the Occult Sciences, 1923... 754
Gargaz (P. A.) Project of . . Peace, 1922 1726
Gari y Siumell (Fr. J. A.) Biblioteca Mercedaria, 1875 755
Garrick (D.) Unpublished Correspondence 1907 1725
Gascon (D.) Desiderata. Juan Lorenzo Palmireno . . 1905 756
Gaselee (S.) Spanish books in Pepys' Lib., 1921 998
Gatien-Arnoult (M.) Monuments de la littérature Romane . . 1824 ... 757
Gaullieur (E.) L'imprimerie à Bordeaux en 1486, 1869 33
Gausseron (B. H.) Bouquiniana, 1901...758
Geffcken (Dr. J.) Lübeck in der Mitte des sechszehnten Jahrhunderts, 19— 149
Geisberg (M.) Die Formschnitte des fünfzehnten Jahrhunderts im Kgl. Kupferstichkabinet zu Dresden, 1911 ... (22) 797
Gelli (J.) Bibliographie général de l'escrime, 1895 731
Genoves y Olmos (E.) Catalech de Obres . . en lengua Valenciana . . 1911-14 1171
Georgius. Trapezuntius Rhetoricorum . . 1523 1661
Gerber (W.) Luther und die Bibel, 1923... 1093
Germanica, Biblia Nona. (Koberger Press) 1483 1988
[Gerson (Joh.)] De imitatione Christi, 1487 2094
Gesamt Katalog der Wiegendrucke, 1925-37 761
Gestoso y Perez. Noticias ineditas de impresores Sevillanos, 1924 ... 316
Gewerbe-Museum Bern. Buchbinderei-Ausstellung, 1926 1583
Gheyn (J. Van den). Bréviaire de Philip le Bon, 1909 1494
——— Psautier de Peterborough, c. 1910 1495
——— L'Ystoire de Helayne, 1913 1496
Gibson (S.) Abstracts from Wills of Binders, printers, of Oxford from 1493-1638, 1907 251
——— Early Oxford Bindings, 1903 1250
Gillé (J.) Notice by Gillé (French), 1819-23 126
Gilman (M. D.) Bibliography of Vermont 1897 1179
Giraud (J. B.) Lucien Magnin . . 1905... 1283

Giunta Press (Venice). (See pages 340-1.)
——— Biblia Latina, 1511 1935
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——— ——— Romanum, 1504 ... 1937
——— Processionale Romanum, 1513 ... 1938
Goethe. Werther, 1809 1793
——— . . . Lieder und Balladen, 1916... 1818
——— Faust, 1906-10 1819
——— Iphigenie, 1912 ..... 1820; 1821
——— Leiden des Jungen Werther, 1911 1822
——— Torquato Tassa, 1913...1822a, 1822b
——— Prometheus, 1923 1918
——— ——— 1913 2007
(See also No. 763).
Goldschmid (E.) Entwicklung der patholigisch-anatomischen Abbildung, 1925 764
Goldschmidt (A.) German Illumination, 1928 1584
——— (E. P.) Gothic and Rennaissance Bookbindings, 1928 ..... 1251, 1252
——— (L.) [Erich Reiss Bible, 1921] ... 1888
——— (V.) Farben in der Kunst, 1919 765
Goldsmith (A. F.) Bibliography of . . Walt Whitman, 1922 1205
——— (O.) Deserted Village, 1921 ... 1996
Gollancz (Sir I.) Ich Dene, 1921 ... 1414
Gollob (E.) Medizinische MSS. des Jesuitenkollegiums Wien, 1908 1415
——— (H.) Systematisches Verzeichnis . . 1925 1182
Gomez de Orozco (F.) Cat. de MSS. de J. G. Icazbalceta . . 1927 ... 1412
Gonzalez y Sugranes (M.) Contribucio a la Historia dels antichs Gremis dels Arts de Barcelona, 1918 16
Gorleston Psalter; described by S. C. Cockerell, 1907 1416
Gottschalk (P.) Die Buchkunst Gutenbergs und Schöffers, 1918 132
Gounouilhou (G.) Histoire d'une imprimerie Bordelaise, 1600-1900 ... 34
[Goya]. Cien Dibujos ineditos, 1928 ... 1609
Graesse (J. G. T.) Trésor de Livres rares et précieux, 1859 766
Graffigny (Madame de). Lettres, 1797... 1794
[Grafton (R.).] Kingdon's *Richard Grafton, citizen*, etc., ... 1610
Grand-Carteret (J.) Les Almanachs Français (1600-1895), 1896 767
Granges de Surgères. (See De Granges).
Granjon Press. (See pages 341-5).
Gratzl (E.) Islamische Bucheinbände, 1924 1253
Gray (G.) The earlier Cambridge Stationers and bookbinders, and the first Cambridge printer, 1904 ... 48
——— and Palmer (W.) Abstracts from the Wills of printers, binders of Cambridge, 1504-1699, 1915 ... 608
——— (J.) Spiritual Poems, 1896 ... 2074
Greek Books. (See pages 268-281).
Green (S. A.) John Foster, the earliest American engraver, and first Boston printer, 1909 115
Greg (W. W.) List of English Plays written before 1643 and printed before 1700 . . 1900-1902 769
——— Cat. of Shakespeare books presented by Capell . . 1903 ... 1104
Gregorius IX. Decretales, 1481 ... 1957
——— ——— 1493 1992
Gresset. Oeuvres choisies, 1794 ... 1795
Greville (Ch.) (See Philobiblon Soc.). ... 1016
Griffin (A. P. C.) Philippine books in Congress Lib. 1903 1009
——— Works relating to the Germans in U.S.A. 1904 760
Grolier Club. Cat. of Bks. exhibited, 1895 1259
——— Commercial bookbindings, 1894 ... 1260
——— Cat. of leather bookbindings 1907 1261
——— Cat. of Illuminated MSS. 1892 1417
[Grolier (Jean).]. Life of, 1892 ... 1254
——— Researches concerning 1255
——— Recherches sur . . 1866 ... 1256
un Livre de, 1894 1257
——— Om Grolier band . . 1914 ... 1258
Gronau (W.) Wilhelm Gronau's Schriftgiesserei in Berlin, 1898 425
Gronovius (J. F.) (Livy's Historiae, 1678) 1861
Grotius (H.) (Tacitus' Opera, 1640) ... 1882
[Grotius de Venatione], 1534 1666
Grouchy (Vicomte de). un livre de Grolier, 1894 1257
Gruel (Léon). Manuel . . de Reliures, 1887, 1905 1262
——— Etude sur les Magnus . . 1922 ... 1263
——— . . reliures exécutées pour Marguerite de Valois, 1922 1264

Gruel (Léon) . . reliures de style, 1893 1265
——— . . au Palais de l'Industrie, 1894... 1266
——— Recherches sur Reliure-Bouteille, 1902 1267
——— Reliures en Vernis, 1900 ... 1268
Gryphius Press. (See pages 346-7).
Guasp Press. (See No. 129).
Guéroult (G.) . . . Narrations fabuleuses, 1558 1940
Guevara (A. de). Menosprecio de Corte . . 1591 2061
Gugenbauer (G.) Die niederländische Holzschnitte-Passion Delbecq-Schreiber, Vol. 2), 1912 ..... (29) 797
——— Kupferstiche und Einzel-Formschnitte des fünfzehnten Jahrhunderts in der K. K. Studienbiliotek Linz a. D. 1912 ..... (28) 797
——— Inkunabeln der Graphik in den Klosterbibliotheken Ober-Oesterreichs und Salzburgs, 1913 ..... (35) 797
Guichard (C.) . . diverses manières d'ensevelir des Rommains . . 1581 2062
Guigard (J.) Armorial du Bibliophile, 1870-2 1269
——— Nouvel armorial, 1890 1270
Guild (R. A.) The Librarian's Manual, 1858 772
[Gulliver's Travels] Bibliography of, 1922 1131
Gunzburg. L'Ornement Hebraique, 1905 1418
——— Hébrou, 1905 1492
Gutenberg Printing. (See pages 348-351).
——— Biblia Latina, c. 1455 1949
Guthrie (J.) Poems, 1908-15 1779
Gutierrez del Cano (M.) Cat. de MSS. en Biblioteca Universitaria de Valencia, 1914 1419

Haas (G.) Beschreibung einer neuen Buchdruckerpresse, 1791 141
——— Description d'une nouvelle imprimerie, 1791 140
Habert (F.) Déploration Poëtique . . 1547 2063
——— Epistres Héroides . . 1550 1941
——— Sermons Satiriques du Poëte Horace, 1551 1942
Haebler (K.) The early printers of Spain and Portugal, 1897 142
Haebler (K.) Typographie Ibérique du quinzième siècle, 1902 143
——— Geschichte des Spanischen Fruhdruckes in Stammbäumen, 1923 144
——— Die Deutschen Buchdrucker des XVte Jahrhunderts, 1924 145
——— Spanische und Portugiesische Bücherzeichen des XV und XVI Jahrhunderts, 1898 777
——— Bibliografia iberica del Siglo XV, 1903-17 778
——— . . Bibliophilen des 16 Jahrhunderts . . 1923 1271
——— Typenrepertorium der Wiegendrucke, 1905-22 1611
Hain (L.) Repertorium Bibliographicum, 1826 779-780
Halacinski (K.) . . Introligatorach . . 1926 1272
Hales (Th.) (See Philobiblon Soc.), 1015, 1016
Hall (Hiland). History of Vermont, 1868 1130
Hallervord (J.) Bibliotheca curiosa . . . 1676 781
[Halliwell-Phillipps (James O.)] Bibliography of, 1881 1210
Halsey (J. W.) (Arte de escribir letra Inglesa . .) 1889 1558
Hamilton (Comte A.) Memoires . . de Grammont, 1772 2048
Hammett (Ch. E. jnr.) Bibliography . . of Newport R. I., 1887 970
Hammond (O. G.) (New Hampshire local history list, 1925) 968
Hansard (T. C.) Typographia, 1825 146
Hardy (W. J.) Book-Plates, 1893 1575
Harrisse (H.) Bibliotheca americana vetustissima, 1866-1872 785-786-787
——— Les premiers incunables Bâlois et leurs dérivés, 1902 784
——— Introduction de la Imprenta en America con una bibliografia, 1540-1600, 1872 788
——— Grandeza y decadencia de la Colombina, 1886 789
Hart (H.) Notes on a Century of typography at the University Press, Oxford, 1900 147
Harting (J. E.) Bibliotheca Accipitraria, 1891 790

[Harvey (W.).] Bibliography of, 1928... 1611a
Hase (O.) Die Koberger, 1885 166
Haslewood Reprints. (See page 352).
Hasselquist (A.) Boktryckstyper under XV till XIX Arhundradet, 1905 148
Hassler (K. D.) Die Buchdrucker-Geschichte Ulm's, 1840 347
Hauptmann (G.) Das Hirtenlied, 1921 1997
Haven (S. F.) Catalogue of American publications in what is now the U.S.A. 1639-1775, 1874 791
Havette (R.) Catalogue de la Collection Sténographique, 1914 792
Hawkins (R. C.) . . Presses of First Printers, 1910 1029
Hawthorn (N.) Old Manse, 1904 ... 1731
Hay (J.) Poet in Exile, 1910 1732
Hayden (Rev. H. E.) Bibliography of Wyoming Valley, 1885 1218
Hazanas y la Rua (J.) La imprenta en Sevilla, 1475-1800 317
Hazlitt (W. C.) A Roll of Honour, 1908 793
Hearn (L. H.) Insects and Greek poetry, 1926 1733
Heartman (C. F.) Checklist of Printers in U.S.A., 1915 795
——— The New England Primer issued prior to 1830, 1922 794
Hebbel (F.) Gyges und sein Ring, n.d.... 2008
Hedou (J.) La lithographie à Rouen, 1877 298
Heitz (P.) Neujahrswünsche des fünfzehnten Jahrhunderts, 1909 ..... (1) 797
——— Einblattdrucke des fünfzehnten Jahrhunderts (also single vols.), 1909-1923 797
——— Frankfurter und Mainz Drucker- und Verlegerzeichen bis in das Jahrhunderts, 1896 798
——— Christus am Kreuz, 1910 799
——— Die Kölner Büchermarken bis Anfang des XVII Jahrhunderts, 1898 800
——— Primitive Holzschnitte, 1913 801-802
Heller (J.) Leben G. Erlinger's Buchdruckers und Formschneiders zu Bamberg, 1837 149
Henderson and Spalding. Some Considerations about good printing, 1927 ... 150
Henkel (M. D.) Holzschnitte, Metallschnitte, Kupferstiche in holländischen Sammlungen, Amsterdam, Kupferstichkabinet des Rijk-Museums . . 1918 ..... (49) 797
[Heredia.] Molina's Index to Cat., 1913 1083
Herelle (G.) Pastorales Basques, 1903 1420
Hermal (G.) . . Reliures Armoriées . . 1924-8 ..... 1296, 1297
Hermes . . de potestate dei, 1503 2082
Hernandez Morejon (A.) Historia bibliografia de la medicina Española, 1842-52 804
Herrick (R.) Poems, 1895 1963
——— Star Song, 1924 1734
Heures nouvelles dediées à Madame Royale . . . 1759 2080
Heuvelpers Press. (See page 352).
Hevesy (A. de). La Bibliothèque du Roi Matthias Corvin, 1923 ... 902-1421
Hierta (Baron P.) Ex Bibliotheca Fraemmestadiensi, 1914 1273
Higden (R.) Polycronicon, 1482 ... 1774
Hildeburn (C. R.) Issues of the Press in Pennsylvania, (1685-1784), 1885 264
——— Sketches of Painters and Printing in Colonial New York, 1895 243
Hill (F. P.) Books . . printed at Newark, N.J., 1902 966
——— (G. F.) (Sherman's *Men of Letters*, 1924) 1755
Hirschauer (C.) Pierre-Louis Laferté . . et ses beaux livres (1740-1821), 1927 841
Hirschberg (L.) Der Taschengoedeke . . 1924 805
——— Sammelkreise des Taschengoedeke 1924 806
Hiver (de Beauvoir). Librairie de Jean Duc de Berry . . 1860 1422
Hoblyn (R.) Bibliotheca Hoblyniana, 1769 807
Hobson (G. D.) Monographs on Bookbinding, 1926 1292
——— Thirty Bindings, 1926 1274
Hodgkin (J. E.) Rariora, 1902 808
Hoelderlin (F.) Gedichte, 1922 ... 1893
Hoelty (L.) Gedichte, 1921 1894
Hollyband (C.) and Erondell (P.) The Elizabethan Home . . 1925 815
Holzmann (M.) & Bohatta (H.) Deutsches Pseudonymen-Lexikon, 1906 ... 817

Homer. Odyssey, 1909 2024
Honda (M.) (Sakurai's *Human Bullets*, 1907) 1752
Horace. Opera, 1501 1631
——— . . . Satyra, 1629 1854
——— Poemata, 1676 1855
——— Opera, 1744 1926
——— (Habert's *Epistres* and *Sermons* . . 1550-1) 1941, 1942
——— Carmina [Pickering Press], 1820-2 2010
Horne (H. J.) Binding of Books, 1894 ... 1575
Hosschius (S.) Elegiae . . 1656 2017
Houghton (Lord). (See Philobiblon Society) 1015 and 1016.
Hoyer (E.) Le papier, étude sur sa composition . . 1884 462
Hubbard (L.) Contributions towards Bibliography of Gulliver's Travels, 1922 1131
Hubert (J.) Bibliographie des articles d'histoire locale, 1920 819
Hugo (H.) De prima scribendi origine . . 1738 1537
Humbertus de Romanis. Liber eruditionis religiosorum . . 1505 1913
Humphreys (A. L.) The Private Library, 1897 ..... 1613a
——— (H. N.) History of printing, 1867 152
——— (N.) . . Early Printers and Engravers, 1870 1613
Hunt (J.) Specimens of Native paper from Tonga and Fiji, 1847 463
Hunter (D.) Primitive paper-making, 1927 464
Huntington (Archer M.) Initials and Miniatures of IXth, Xth and XIth centuries . . 1904 1424
Husung (M. J.) Bucheinbände . . zu Berlin, 1925 1275
Huzard (J. B.) Catalogue des Livres, etc., de la Bibliothèque, 1842 820
Hyginus. Poetica astronomica, 1482 ... 2027

Ibarra (J.) Homenage . . 1923 154
Ibarra Press. Alphabeto para uso del Infante Don Fernando, 1788 2099
Iciar (J. de) Arte subtilissimo por la qual se enseña a escrevir . . 1550 ... 1538
Illumination, Schools of, 1914-26 ... 1356
——— Modern, Specimens of, 1842 1373
——— [Early drawings and. (See No. 1339)].
[Illustrations]. (See also Nos. 825, 875, 1586). Bibliography of Spanish, 1910 1188
——— Record of Illustrated Books . . 1920 1202
Imitatio Christi. (See Kempis).
Imprimerie Imperiale de l'Allemagne à l'Exposition . . de, 1900 155
[Imprimerie Royale.] Reyrac (Abbé de) Hymne au Soleil, 1783 389-390
Incunabula, Books on (See Nos. 33, 113, 143, 308, 317, 557, 652, 728, 761, 778, 779, 780, 784, 785, 797, 824, 887, 980, 995, 1041, 1112, 1130, 1139, 1143, 1160, 1162, 1168, 1192, 1608a)
Innocencio. (See Silva, Innocencio da).
Irving (Washington). Rip van Winkle . . 1914 2036
Islamic Bookbindings. (See Nos. 1253, 1291, 1313, 1314)
(Italy) Dal XIV al XIX. Prima mostra del Libro Italiano a Buenos Aires . . 1927 824
Iturzaeta (J. F. de). Arte de escribir letra bastarda . . 1827 1539
——— ——— 1835 1540
——— ——— 1851 1567
Ives (G. B.) Bibliography of Oliver Wendell Holmes, 1908 816
——— (A. Bernard's Life of G. Tory, 1909) 1764
Ivins (W. M.) Catalogue of Italian Renaissance Woodcuts, 1917 ... 825
——— [Dibdin's Venetian Printers, 1924] 1718
——— Metropolitan Museum of Art, 1924... 1736
——— Note on Claude Garamond, 1923... 124
Jackson (J.) Treatise on Wood Engraving, 1841 1586
Jacobi (T.) The Printer's Vocabulary, 1888 156
——— Some notes on books and printing, 1892 157
——— Gesta Typographica, 1897 158
——— On Making . . and Issuing Books, 1891 1614
Jadart (H.) Notice sur Nicolas Bacquenois, premier imprimeur à Reims, 1552-60, 1890 293
Jalair (Sultan Ahmed). (Miniatures . . 1926) 1446
Jamblichus de mysteriis Aegyptiorum, Assyriorum, etc., 1516 1648

[James VI] Scottish Liturgies of reign of, 1871 1099
James (M.) (Curwen Press Specimens, 1928) 1607
——— (M. R.) Address at Cambridge, 1916 1737
——— ——— 1918 1738
——— Cat. of McClean MSS. in Fitzwilliam Museum, 1912 1408
——— Cat. of MSS. in Fitzwilliam Museum, 1895 1425
——— Lists of MSS. formerly in Peterborough Abbey . . 1926 1426
——— Cat. of MSS. in Rylands Lib., 1921 1481
——— Lists of MSS. owned by Dr. Dee . . 1921 1384
——— (Th.) (See Philobiblon Soc., 1015 and 1016).
Jammes (F.) Gebete der Demut, 1921... 1895
Janin (J.) Mémoires . . sur l'Oeil, 1772 1797
[Jannon (J.)] The 1621 Specimen, 1927 1615
[Japanese language.] Spanish and Portuguese writers on, 1892 ... 1186
Jenkinson (F.) List of Incunabula collected by G. Dunn, arranged to illustrate the history of printing, 1923 113
Jenner (H.) Early drawings & illuminations, 1879 1339
Jenson Press. (See pages 352-4).
Jerome (St.) Epistolae, 1469 1998
Jessée (Jean de la). Premières Oeuvres Françoyses . . 1583 2018
Jesuits. Sommervogel's Dictionary of Pseudonyms of, 1884 1117
——— (see also Nos. 632, 1169, 1415)
J. F. W. Bibliography of Minnesota, 1870 933
Johnson (A. F.) First century of printing at Basle, 1926 17
——— Italian Sixteenth Century printing, 1926 159
——— French sixteenth century printing, 1928 160
——— (J.) Typographia, 1824 ..... 162, 163, 164
——— (L.) Poetry and Ireland, 1908 1786
——— Selected Poems, 1904 1832
——— (M.) Bibliography of Mark Twain, 1910 1166
Johnston (R. H.) Contribution to bibliography of Thomas Jefferson, 1904, 827
Joly (H.) Exposition de reliures . . . 1925 1282
Jones (H. G.) Report . . of celebration of 200th Birthday of William Bradford, 1863 40
——— (O.) Initial Letters, 1864 1587
——— (Paul) (Seitz' *Exploits in English seas*), 1917 991
——— (W.) Muse Recalled . . 1781... 2049
Josephus (F.) De bello Judaico, 1475, 2057
Journal de la Librairie, 1789 831
J. R. . . Manuscrits à Miniatures, 1874... 1427
Julian (J.) Dictionary of Hymnology, 1892 832
Juvenal and Persius, 1544 1631
——— 1501 ..... 1632; 1632a
——— 1776 1682
——— . . . Satyrae, 1551 1929
Juvencus . . Sacra Poesis, 1553 2064
Justinianus (Flavius) Institutiones, c. 1478-9 1955
Justinus (Externae Historiae . . 1522)... 1659
——— 1770 1682
Katalog over Flyglitteratur, 1910-23, 1923 739
Kayserling (M.) Biblioteca Española-Portugueza-Judaica, 1890 833
Kelmscott Press (see pages 354-8)
Kempis (T. à) Hand List of the largest collection of editions of "Imitation," n.d. 823
——— Imitatio Christi, 1788 1796
——— ——— 1653 ..... 1856; 1857
——— ——— 1658 1858
——— ——— 1617 2023
——— ——— 1487 2094
Kent (H. W.) . . Libraries in 17th and 18th Centuries, 1906 2071
Kenyon (F. G.) Ancient Books and Modern Discoveries, 1927 ..... 1615a
——— Facsimiles of Biblical MSS. in Brit. Mus., 1900 1354
Keynes (G.) Bibliography of the works of Dr. John Donne, 1914 699
——— Bibliography of William Harvey, 1928 ..... 834a, 1611a
——— Monograph on Wm. Pickering, 1924 1018
Khayyam (Omar) Rubaiyat, 1913 ... 2035
Kingdon (J. A.) Richard Grafton . . Printer to Edward Prince and King . . . 1901 1610
Kingsford (Wm.) Bibliography of Ontario, 1892 979

Kipling (Rudyard) Bibliography of works of, 1927 ..... 834b, 834c
Kirchner (J.) Miniaturen . . in den Phillipps-Handschriften, 1926 1472
Kleist (H. von) Der zerbrochne Krug, n.d. 2009
Klemming (G. E.) and Nordin (J. G.) Svensk Boktryckeri - Historia, 1483-1883 165
Klinkhardt (J.) Der Schriftgiesser . . 1906 431
——— Schriftgiesserei . . (ca. 1860) ... 414
Knight (Madam) Journal of, 1920 ... 1739
Koberger (A.) (Announcement of Nuremberg Chronicle) 1493 1993
Koberger Press (see pages 359-370)
Koegler (H.) Einzelne Holz-u. Metallschnitte des XV. Jahrhunderts aus der Universitätsbibliothek Basel, 1909 ... (16) 797
Koehler (B.) Preisliste No. 33a Stempel-Utensilien (1896) 423
Koenig (R.) Deutsche Literaturgeschichte, 1880 835
Koops. Historical account of the substances which have been used from the earliest date to the invention of paper, 1800 466
Koster Legend, the, 1561 2083
Koster (L.) Medal by V. Braemt, 1823, 445
——— Medal by C. Marshoorn, 1740, 444
——— Medal, 1740, by Van Swinderen... 441-443
Koster and the invention of printing in Haarlem, Medal 446-447
——— Medal by Holtzhey 442
Krause (Karl) und sein Werk, 1905 ... 429
Kristeller (P.) Early Florentine Woodcuts, 1897 836-37

Labadie (E.) Bibliographie Gasconne et Languedocienne, 1916 838
——— Les débuts d'un imprimeur en Béarn, A. Rouyer, 1906 250
——— Les imprimeurs-libraires de l'ancienne paroisse de Sainte-Colombe de Bordeaux, 1899 35
La Barte, Mort de Lucrèce, 1567 ... 1914
Labbé (L.) Sonnets, 1920 1919
Labitte (A.) Le Manuscrit . . 1894-5, 1428
——— MSS. et l'Art de les Orner . . . 1893 1429
Laborde (Comte A. de) (see No. 1410)
——— Bible Moralisée . . 1911-27 ... 1430
——— Manuscrits de la Cité de Dieu, 1909 1431
——— La Mort chevauchant un Boeuf, 1923 1616
Labrely (R.) L'Imprimerie au Bourg Saint-Andeol, 1917 39
Lacroix (A.) Historique de la Papeterie d'Angoulême suivi d'observations sur le commerce des chiffons en France, 1863 467
——— (P.) Bibliothèque de la Reine Marie-Antoinette au Petit Trianon, 1863 840
——— Bibliographie Molieresque, 1875 935
Lactantius, Opera, 1515 ..... 1645; 1646
Lafontaine, Contes, 1795 1798
——— Fables, 1787 1799
Lagerstrom (H.) Typografisk Skissering, 1912 170
——— En Svensk Boktrychstyp nagra synpunkter . . . 1913 171
——— Keyser en Svensk Boktryckarefamilj . . . 1916 172
——— Svensk Bokstavform, 1918 173
——— Boktryckstypen som yt ornament en studie . . . 1919 174
——— Svensk Bokkonst, 1918 329
——— Svensk Bokkonst . . . och Svensk Typtrych, 1920 330
Laire (Fr. X.) Dissertation sur l'origine et les progrès de l'imprimerie en Franche-Comté pendant le 15e siècle, 1785, *Together with*: Specimen historicum typographiae Romanae XV. saeculi, 1778 175
——— Specimen Historicum Typographiae Romanae XV Saeculi, 1778 1063
La Jessée (J. de) see Jesséé
Lalanne (L.) Curiosités bibliographiques, 1857 843
——— Dictionnaire de Pièces Autographes . . . 1851 1432
——— (M.) Traité de la Gravure à l'eau-forte, 1866 176
La Lau (J. G.) Proeve van Letteren der Boekdrukkerij, *together with*: Bijlage tot de proeve van letteren . . . 1844 and 1853 411
Lam (S.) Le beau livre, 1923 177
——— Le livre Polonais . . 1923 1026
Lama (J. de) Vita del Cavaliere G. Bodoni . . . 1816 29
Lamb (Hon. W.) Epilogue to . . "Fashionable Friends" . . 1801 2050
Lambert (P. A.) Les origines de l'Imprimerie à Saragosse (1473-85), 1915... 308
Lambertini (M. A.) Bibliophilie Musicale, 1918 853

[Landor (W. S.)] Wise's Cat. of Landor Library, 1928 1617
Lane (W. C.) Washington Collection in Boston Athenaeum, 1897-1900 ... 1196
Lanery D'Arc (P.) Bibliographie raisonnée et analytique des ouvrages relatifs à Jeanne d'Arc, 1894 829-830
Langton (R.) Pilgrimage, 1924 1740
Lasteyrie. (See De Lasteyrie).
Latina, Bibla (see Biblia)
Laudes Beatae Mariae Virginis, 1896, 1964
Lauer (Ph.) . . enluminures romanes . . 1927 ..... 1433; 1434
[Laurentio Lippio] (De Piscibus et de Venatione, 1517 ..... 1652; 1653
Laurentius Valla. Elegantiarum, 1536 1667
Leathersellers, Worshipful Company of (see No. 1241)
Le Bland (C.) Manuel de l'Amateur d' Estampes, 1854-89 852
Le Blon (J. C.) L'Art d'imprimer les tableaux, 1756 178
Lechevallier (A.) Bibliographie methodique de l'Arrondissement du Havre, 1901... 855
Lecina (M.) Biblioteca de Cia de Jesus hasta 1773 1169
Leclerc (C.) Bibliotheca Americana, 1867... 853
Ledieu (A.) . . Reliures artistiques . . . 1891 1279
Lee (J. T.) Bibliography of Carver's Travels, 1910 623
Lefferts (M. C.) Cat. of Pope's Works, n.d. 1033
Le Gallienne (Richard) Bibliography of, 854
Le Gallois-Traité des plus belles bibliothèques de l'Europe, 1697 179
Legouis (E.) Wordsworth in a New Light, 1923 1773
Leguina (E. de) . . . La Caza, 1888 ... 1167
Lehrs (M.) Ueber einige Holzschnitte des fünfzehnten Jahrhunderts in der Stadtbibliothek zu Zürich, 1906 (4) 797
Leidinger (G.) Die Einzel Metallschnitte (Schrotblatter) des fünfzehnten Jahrhunderts in der Kgl. Hof-und Staatsbibliothek München, 1908 ... (15) 797
——— Einzel-Holzschnitte des fünfzehnten Jahrhunderts in der Kgl. Hof und Staatsbibliothek München, 1907, Vol. I. ..... (10) 797
——— 1910, Vol. II. ..... (21) 797
——— Meisterwerke der Buchmalerei, 1920 1435
——— Der Codex Aureus . . 1921 ... 1436
Leighton (W.) History of Oliver and Arthur, 1903 1735
Lemoisne (P. A.) Les Xylographies du XIVe et du XVe siècle de la Bibliothèque Nationale, 1927 856
Lemon (R.) Catalogue of a Collection of Printed Broadsides in possession of the Society of Antiquaries of London, 1866 857
Le Moyne (P.) Gallerie des Femmes Fortes, 1660 1859
Le Pays, Nouvelles Oeuvres, 1677 1860
Le Petit (J.) Bibliographie des editions originales d'ecrivains français du XVe au XVIIIe siècle, 1888 859
Lepreux (G.) Les imprimeurs belges en France, 1910 180
Lercy (L.) Patrons et ouvriers typographes, 1862 182
Leroquais (Abbé V.) Sacramentaires . . . Manuscrits . . . 1924 1437
——— Livres d'Heures . . . 1927 ... 1438
——— Psautier de Jully . . . 1923 ... 1439
Levis (H. C.) Bibliography of American Books relating to prints and the Art and History of Engraving, 1910 ... 861
Lex (L.) Cité de Dieu . . . 1906 1440
Leyden, University of. Collection of Dissertations, 1624-1712 1846
Library terms, Dictionary of 885a
Libri de re Rustica, 1514 1642
Libro de Ordinaciones de la Cofadria del officio de Libreros . . . de Caragoça . . . (MS. 1679) 2100
Lichtenberger (J. F.) Initia typographica, 1811 183
Liddell (M. H.) Typography of . . . Midsommer Nightes Dreame, 1920 ... 1105
Liely (W.) History of Oliver and Arthur, 1903 1735
Lignerolles (Le Comte de) Catalogue des livres composant la Bibliothèque, 1894-95 862
Lima (M.) Super-libros Portuguezes ineditos, 1927 1280
Lingel (R. J. C.) Bibliography of Richard Le Gallienne, 1926 854
(Lisbon) Provas da fundiçâo de typos da Imprensa Nacional, 1888 420
List of works on Aeronautics in Science Museum, South Kensington, 1913, 487
Litany. Sacrae Litaniae Variae . . . 1611... 2021
Literary Hist. of 18th Century, Illustrations of, 1817-31 972
Littlefield (G. E.) Early Boston Booksellers (1642-1711), 1900 560

Littlefield (G. E.) Early Schools and Schoolbooks of New England, 1904 865
Littlefield (G. E.) Early Massachusetts Press, 1639-1711, 1907 899
Littlehales (H.) Old Service-book of English Church, 1904 1216
Liturgical Literature, Bibliography of, 1886 1199
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(See also Nos. 240, 504, 505, 528, 543, 903, 980, 1020, 1021, 1128).
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Proctor (Robert) Printing (see p. 378).
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1754 1682
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Psalter (Baskerville Prayer-book, 1760)... 1690
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Quintus Curtius. Opera, 1520 1656
1757 1682

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Reeve (H.) (See Philobiblon Soc.) 1016
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[Rezende (Garcia de).] (Cancioneiro Geral . .) 1871 1051
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Richou (G.) Inventaire de la collection reunis par J. F. Payen et J. B. Bastide sur Montaigne, 1878 936
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(See also under Dos Santos).

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Scholderer (V.) Greek Printing types 1465-1927 1927 311
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Schulz (E.) Inkunabelsammlungen . . 1927 1192
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Scott (T.) Goudy, an address, 1923 ... 127
Scriverius (P.) (Martial, 1664) ... 1864
Searle (W. G.) MSS. in Fitzwilliam Museum, 1876 1488
[Sebastian (King of Portugal).] Dom Sebastien, Roy de Portugal, 1680 1851
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——— Catalogue of books of Emblems in the Library of R. Hoe, 1908 814
Shirly (E. P.) (See Philobiblon Soc.), 1015, 1016
Shorthand, Bibliography of books on, 1885, ... 1107
Sidney (Sir P.) Certaine Sonets, 1904 1756
Sieurin (M. J.) . . l'amateur d'illustrations, 1875 1108
Siguenza y Vera (J. J.) Mecanismo del arte de la Imprenta, 1811 318
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Silva (Innocencio F. da). Diccionario Bibliographico Portuguez, 1858-1914 1109
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Silvestre (L. C.) Marques typographiques, 1833-67 319
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Singer (S. W.) . . Exposicio Sancti Jeronimi . . . 1812 1115
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Sipos (P.) MS. album, c. 1860 ... 1559
Sjoegren (A.) Kort berättelse om Boktryckeriets begynnelse och fortgang uti Swerige, 1740-1917 331
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Sousa (M. C. de). Bibliotheca Sousana . . 1737 1119
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Southward (J.) Progress in printing and the graphic arts during the Victorian era 323
Specimens, Apprentices', 1764-1806 2098
——— Type, from Ibarra Press, 1788 2099
——— Barcelona 388
——— Venice 407
——— Imprensa Nacional (Lisbon), 1888 420
——— Mayeur 422
——— Curwen Press 1607
Spencer (W. T.) Forty years in My Bookshop, 1923 1121
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Stieren (A.) De Irenei adversus haereses operis fontibus . . 1836 51
Stillwell (M. B.) Annmary Brown Memorial, 1925 1126
——— Washington Eulogies . . 1916 ... 1197
Stirling (R.) Nuevo metodo para aprender . . letra inglesa . . c. 1837... 1560
Stirling-Maxwell. Arabesque and other ornaments in typographical use at Zurich in 1859, 1868 325

Stockbridge (J. C.) Anthony Memorial, 1886 1127
Stower (C.) The printer's Grammar, 1808 326
——— The printer's Price-book, 1814 ... 327
St. Paul's (Dean of). (See Philobiblon Society), 1015, 1016
Strawberry Hill Press. (See pages 386-387).
Suetonius. Vitae XII Caesarum, 1472 ... 2056
Sullivan (Sir E.) Book of Kells, 1924 1343
Sune Benages (J.) and Sune Fonbuena (J.) Bibliografia critica de Ediciones del Quijote, 1605-1917 646
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Terentius. Comoediae, 1753 1682
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——— (D. B.) Printing types, 1927 ... 349
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Paris & Sedan

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by

PAUL BEAUJON

AMONG the types which enjoy permanent favour in book printing, none has a more interesting or more mysterious history than "Garamond." Certain punches, of undoubted antiquity, have existed for centuries at the French National Printing Office. Owing to their beauty of design and great age, the tradition grew up that these punches were cut by Claude Garamond, perhaps the most famous letter-cutter of all time, to whom François I entrusted the execution of the greek types used by Royal Printers in the sixteenth century. Were this "Garamond" roman of merely historical interest, the problem of its true origin would still be fascinating to scholars; but nowadays it is of general importance owing to the international use of "Garamond" in present day book-printing.

Mr. Paul Beaujon now reveals that "Garamond," in spite of the attributions of historians, was in fact cut by a seventeenth century engraver whose extraordinary talents have never received due appreciation. The definite assignment of this beautiful letter to Jean Jannon of Sedan is made possible by Mr. Beaujon's discovery of a type specimen book, surviving in a unique copy, issued by that printer-founder in the year 1621. This document, of the first importance to amateurs of typography, was first quoted in an article by Mr. Beaujon in *The Fleuron,* No. V. A full collotype facsimile has now been prepared by the same author, who has added a bibliographic and historical introduction incorporating much new material.

The story of Jannon's life and labours is of unique and pathetic interest, and this essay will, it is hoped, restore to a great master the fame he justly deserves. The facsimile, moreover, has additional value in that Jannon's "Espreuves de Caracteres" was the first type specimen book issued by any French typefounder. It antedates by nearly a century the fine series of specimen-books which are the glory of French typography and the despair of collectors of fine printing; yet in design and even in presswork it fully equals any later book. So scrupulous a facsimile as this will enable collectors to add to their libraries a document which is no less remarkable for its typographic charm than for its unique historic interest.

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We take particular pleasure in announcing a new volume which Mr. Stanley Morison has in the press. The author's previous works on ancient and modern printing in the roman letter are written from what is perhaps a comparatively fresh point of view—that of the collector interested rather in the beauty than in the archaeology of books. His studies therefore have drawn attention to many printers whose merits had not hitherto been recognized by those collectors whose appreciation of books is based upon historical considerations. There are many books, rare, and thus valuable enough as examples of this or that printer's development or as exhibiting various bibliographical or typographical minutiae, but which are neither composed in a satisfactory type nor agreeably set on the page.

And although an undeniable interest, not to say fascination, attaches to nearly every member of that class of books known as incunabula, i.e. books published during the fifteenth century, it cannot be gainsaid that very many of the productions of this period are more conspicuous for their archaeological than for their aesthetic interest. A volume of first-class facsimiles selected in accordance with a high typographical standard is not available, and the publishers feel that many collectors and amateurs of books of the fifteenth century will be grateful for Mr. Morison's new volume. Limiting himself to the consideration of the German books printed in that century, the author has selected from the uniquely rich and representative British Museum collection, one hundred and fifty-two of the best examples of Gothic composition.

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The publishers wish it to be understood that they are sparing no pains to secure absolutely perfect reproduction of the magnificent examples which Mr. Morison has chosen. They have, therefore, placed the photography and printing of the plates in the hands of the justly renowned firm of Messrs. Charles Whittingham and Griggs of London. The entire work will be carried out under the author's supervision.

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PREFACE

EVERYTHING affecting the Bible claims our immediate attention and interest, and the study of the Bible starts with the Pentateuch. This is the fountain head of inspiration, it is the basis of the Jewish Law, it precedes in importance all other books of the Bible, it is the record of the most ancient tradition, and the entire development of Judaism, both Biblical and post-Biblical, rests exclusively upon the Book of the Law.

The transition period between the Biblical and the post-Biblical Judaism is, however, shrouded in obscurity. The Soferim, who played an important part, have now become mere shadows about whom nothing definite is known, and their activities, which extended over many centuries, have been reduced to some insignificant details. Nothing is known of the manner in which the accumulated mass of oral tradition and legal practice was transmitted unchanged from mouth to mouth through many ages. Nothing is known of the beginnings of the Midrash, of the Masora, of mystical speculations, in fact, of anything that lay between the return from the Exile to the Destruction of the Temple: here and there a few rays of light illumine the darkness, but practically everything rests on hypothesis and speculation.

Yet, there is a way by which the darkness of the ob-

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scurity can, at any rate, be lessened, and many of the developments traced back to their starting points. It is to be found in the text of the Scroll itself, but it depends upon small details, on strokes and hooks, apparently simple ornaments with no object and no purpose—the Tittles. Throughout the ages, these were consistently regarded by all the great leading authorities, by the sages and by the Rabbis, as of equally divine origin with the Law itself. They disappeared from the Masoretic text, and with their disappearance a very old and important tradition was entirely lost, for no one thought to turn to the Scroll, not expecting to find there anything other than what was in the Book.

Modern science now turns to minute things, and in the atom a whole solar system has been revealed, and by the study of micro-organisms some of the great problems of human life have been solved. So it may happen that by the discovery of this manuscript, the Tittled Bible, some of the old problems may also be brought nearer to a satisfactory solution.

Thus, by means of this unique Model Codex, now reproduced in facsimile, a new chapter in Biblical Archaeology may be opened up. The Scroll of the Pentateuch is now placed for the first time in its proper perspective. Through the graphic peculiarities of this manuscript, notably through the Tittles and other signs, a tradition, forgotten

or ignored for at least a thousand years, is again brought to light.

An attempt is made in the following introduction to determine, as far as possible, the origin, character and meaning of these signs and Tittles. The difference between the Pentateuch in the book form, the so-called Masoretic texts with vowels and accents, and the Scroll, as well as the special characteristics of the latter, are discussed, and also the question of what constitutes a Model Codex. The activity of the Soferim, or Scribes of old, of which very little is known, is surveyed anew from a different point of view.

The connection between Written Law and the Oral Tradition, or Unwritten Law, as evolved by the Midrashic exposition from the text as Halakhah and Agada, as well as the beginnings of the Masora and the origin of the Biblical Accents, have all been brought within the compass of this investigation. New light is thrown on the statement of Jesus in the gospels and on the Infancy Legends, which will both be better understood in their full significance.

The history of the Tittles from the Talmud down to the sixteenth century is traced through Jewish Rabbinic literature. All the texts from Maimonides onwards are given in full, both in Hebrew and in English translation. The book of Taggin or Tittles is fully described, as well

as diverse traditions. Attention has been drawn to the relation of the Tittles to the mystical Jewish lore, and especially to that of the Jewish Commentaries on the Bible.

Traces, however faint, of the use of Taggin in Scrolls or Bibles have been diligently sought. A way has been shown for the classification and dating of Scrolls, of which no one has hitherto thought, and the possibility of reconstructing an Archetype may now perhaps be undertaken with some hope of success.

The full significance and importance of the hitherto neglected Tittles will open up a new chapter for investigation and study, and contribute, it is hoped, to the solution of many problems connected with the origins of Biblical traditions and their development.

For the last forty years I have been engaged in collecting the material, and studying the facts which have, at last, led to the publication of this work. The results at which I have arrived are not put forward as the final solution of the problems, but will, I trust, serve as the first step towards their ultimate elucidation. I place it in the hands of Biblical scholars, confident that they will continue the work in this new and promising field of investigation, which I have by the grace of God been allowed to begin and to carry thus far. To Him alone all thanks are due.

M. GASTER

TABLE OF CONTENTS

PREFACE

I THE BOOK AND THE SCROLL:
The Masoretic Text and the Scroll of the Law. Assumed uniformity of the Scroll. Profound differences in writing and use. Private use and public service.

II THE SCROLL AND THE TITTLES:
The sanctity of the Scroll. Extreme care in writing it. Model Codex. Archaic character of the Scroll. Absence of all diacritical points. The Tittles and the Scroll. The different names and traditions.

III TITTLES IN THE TALMUD:
Talmud and contemporary literature. Character of Talmudic references. Legend of Rabbi Akiba. Divine origin of Tittles. Coequal with the Law. Their high antiquity. Scant references. Limitation of Tittles to six letters. Dorshe Reshumot. Treatise Soferim.

IV TITTLES IN THE RABBINIC LITERATURE:
Uninterrupted tradition from tenth to eighteenth century. Unanimity of regarding Tittles as of Divine origin, and their deep significance. Maimonides, Nahmanides, Judah Barcelloni, Simha of Vitry, Isaac ben Yehuda, Efraim of Bonn, Baruch ben Isaac, Eleazer of Worms, Menahem Meïri, Asher ben Yehiel, Shemtob ben Gaon, Jacob ben Asher, Shimshon ben Eliezer, Yomtob Lippman, Isaac Lurya, Abraham Portaleone, Joseph Solomon del Medigo, Reuben Heshkes, H. I. D. Azulai.

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Matthew and Luke. Infancy Gospels. Gnostic Legends. Story of Hillel. Ben Sira. Alphabet of Rabbi Akiba. Joshua ben Levi and the teachers. Names of letters and their significance.

VI TITTLES AND ORAL LAW:
The Soferim and their activity. Mikra Soferim. Tikkun Soferim and Ittur Soferim. Preservation and transmission of the Oral Law. Midrash Halakhah and Midrash Agada.

VII TITTLES AND MYSTIC LORE:
Maimonides and the writing of Tefillin (Phylacteries). Shimmusha Rabba. Judah Barcelloni, Baruch ben Isaac, Asher ben Yehiel, Jacob ben Asher, Shimshon ben Eliezer, Isaac Lurya, Nathan Shapiro. Gematria. Notarikon. Siruf. Mystical interpretation of Letters. Shape and form. Kabbala. Sefer Yesirah. Bahir, Sefer Hatemunah, Sefer Hakana, Brothers Isaac and Jacob Cohen, Yomtob Lippman, Joseph Solomon del Medigo. Amulets. Mystic Alphabets.

VIII TITTLES AND MASORA:
The Scroll and the Masora. Beginnings of the Masora. Model Codices and the Masora. Origin of the Masoretic Accents.

IX TITTLES AND BIBLICAL COMMENTARIES:
Close connection between Tittles and Commentaries. Simple. Rashi. Mystical and allegorical.

Nahmanides. Isaac ben Yehuda, Efraim of Bonn, Eleazer of Worms, Jacob ben Asher, Reuben Heshkes, H. I. D. Azulai.

X THE PRESENT TEXT:
Detailed description of character and peculiarities of the MS. Ancient origin. Distinctive features. Marginal glosses.

XI TITTLES: VARIOUS RECENSIONS:
Sefer Taggin. Meïri, Kiryat Sefer. Comparison between these and present text. Continued use of Tittles. Traces in Scrolls and MSS. Parallel traditions and differences. Modern Tikkun.

XII TITTLES AND THE ARCHETYPE:
Classification of Scrolls according to Recensions. Home and age of Scrolls. Grouping of Scrolls. Recovery of a common tradition and reconstruction of an archetype.

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